

# Coming! Convention News of Box-Office Record Wreckers!

46

MORE  
DRIVE  
DAYS!

**Publix**



The Official Voice of Publix

**Opinion**

GET SET  
FOR BYRD  
EPIC NOW!

Vol. III

Publix Theatres Corporation, Paramount Building, New York, Week of May 16th, 1930

No. 36

## EXECUTIVES IMPART WHOLE CREED OF PUBLIX AT BOSTON MEETING

### FINEST PRODUCT IN HISTORY OF COMPANY TO BE SUBJECT OF ATLANTIC CITY MEETING

The annual three-day convention of the Paramount Publix production and distribution department starting today at the Ambassador Hotel in Atlantic City, will cover in detail the production program for feature length pictures for the coming year. It is expected to be the most ambitious in the history of the company.

The meeting will be opened by George J. Schaefer, eastern division sales manager, who in the course of the session will introduce Mr. Jesse L. Lasky, Mr. Sidney R. Kent, Mr. Sam Katz, and other Paramount Publix officials who will cover their departmental activities. Mr. Adolph Zukor is at present in Europe, and will not attend.

The convention is the first of a series of two to be held this year, and its delegates consist of representatives of the eastern division of the sales force, the production and foreign departments, and home office executives. The second session will be held on May 18th.

### PHONE & WIRE BILLS MUST BE CUT

A comparison of telephone and telegraph expenses in the last quarter of 1929 and the first quarter of 1930, indicates that Publix showmen have given little heed to the expense-cutting admonition of the Cost Control Committee recently published in Publix Opinion, according to Comptroller Fred Metzler. The comparison shows a substantial increase in cost for the 1930 quarter over the 1929 quarter.

"Indiscriminate use of telephone and telegraph," declared Mr. Metzler, "is possibly the easiest way to run up costs. The record of the first quarter in 1930 is a clear indication that very little thought is being given before making a long distance call or sending a telegram."

Each division manager is receiving a memorandum advising him of the increase or decrease in his particular division. Where an increase is shown, further reductions will be requested.

### DRAMA OF BYRD FILM THRILLS CUTTERS

"We have seen every inch of the 160,000 feet of Byrd Expedition motion picture film turned in by Joseph Rucker and Willard VanderVeer, the Paramount cameramen who spent almost two years making the picture, and I can say with full assurance now that we have a great picture!"

This was the tenor of a statement issued by Emanuel Cohen, head of the Paramount Newsreel, under whose direction the film was taken, and is now being cut and edited. Both cameramen are sitting in on the task of cutting, while Julian Johnson of the West Coast Studio has been brought to New York to take care of the titling.

#### Tremendous Task

Aside from its difficulty as a routine task, the men at work find themselves facing the problem of developing the vast amount of negative brought back, cutting it, titling it, synchronizing it, and printing all copies and having them ready for distribution before the release date, June 21st. Byrd arrives in New York on June 14th and the attendant "Welcome Home" publicity will break just before the film is shown in Publix theatres.

According to Mr. Sidney R. Kent, the Byrd film will be shown in more theatres and seen by more

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### FLOYD GIBBONS PLUGS BYRD

Floyd Gibbons, radio personality second in drawing power only to Amos 'n Andy, has been procured to appear in the trailer for "With Byrd at the South Pole." The short will be a drawing card in its own right since it marks the first film characterization of the famous newspaperman and adventurer.

Gibbons, who is a personal friend of Byrd's, will speak for about five minutes in his radio manner of the thrilling exploit of a "young man he knows." It will be a typical adventure story—and only at its conclusion will it be known that the "young man" is Byrd, and the thrilling exploit is pictured in the coming feature.

Popularity of Gibbons is so great that short will be billed, and probably will act as a tremendous box-office attraction. Short was made last Tuesday and will be shown at the convention today.

### PUBLIX BEGINS SECOND LAP VIGOROUSLY

The second month of the Second Quarter Contest finds an army of Publix showmen fighting with greater determination than ever to overcome any adverse trade conditions which might exist and to build patronage in the theatres in the seven or less weeks of the quarter still remaining.

From every section of the country come reports of special activities under way for the accomplishment of this purpose. Attention focuses, naturally, upon the New York and New England Division where a new divisional director has assumed control, and upon the Northwestern Division where a divisional manager, new to the field, has just taken hold. The men whom former Divisional Director J. J. Fitzgibbons has led so ably in the past feel that the finest way in which they can complement their departing leader is to greet his successor in his in-

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### SPEECHES OF HOME OFFICE EXECUTIVES CONTAIN AIMS AND IDEALS OF COMPANY

Seldom before, in the history of the company, has the complete Publix creed been so concisely and effectively presented as at the meeting of the New England Division held in Boston last week. The interesting, instructive and inspiring addresses of Home office executives were closely packed with the basic policies embodying the aims and ideals of Publix.

### Publix Owes Huge Responsibility To Public

Publix owes a responsibility to the people that come into its theatres, greater than that owed by any other enterprise in the community which it serves, according to Mr. Sam Katz.

"We mix our people at close range," declared Mr. Katz, "we mix the women and the girls and boys, we seat them along side of each other, we darken our theatres in which we show our pictures. Possibly more people pass through our doors in one day than any other enterprise to which they go."

"Consequently, it was with great apprehension that we first began to contemplate a widely flung operation. We were uncertain whether we would be able to seriously cope with that responsibility at long range, and whether we could transmit that spirit and those thoughts to Nevada, Colorado, Wyoming, from New York. It was for this reason that, in the beginning, so much time was devoted to stressing the necessity of character building in this company."

"A perfectly fine job has been done in that respect. That spirit of constant responsibility has been spread over the entire area of Publix operation. However, we must be constantly on the alert and be ever conscious of the deep responsibility we owe to the people that come into our theatres."

### Pinanski Represents Real Estate Bureau

Appointment of Sam Pinanski as district representative of the Real Estate Department in New England has been announced by Theodore C. Young, director of Paramount Publix reality activity.

Because of the presence of a number of showmen from our recently acquired circuits who were unfamiliar with Publix policies, it became necessary to tell the whole story of Publix in a single day's meeting. This accounts for the meaty, compact nature of the speeches which were so full of valuable institutional facts that the majority of them are re-printed, practically in their entirety, in this issue of Publix Opinion.

"In order to get a general and accurate survey of what Publix means and what it is striving for," declared Mr. Katz, "all one has to do is to read the talks of the various department heads at the Boston meeting. I urge everyone in Publix to read and re-read every line with the utmost care. They should be read with a pad of paper and a pencil, jotting down facts which are particularly beneficial to your operation, or institutional ideas, slogans, etc., to be publicized. Only in that manner can the most benefit be derived from them."

"I have dwelt at some length during the past few months on the

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### GASTON DUREAU AT HOME OFFICE

Gaston J. Dureau, former director of the old Saenger circuit in charge of booking, has been brought to New York and will make his future headquarters in the Publix offices in the Paramount Building.

William Saal, director general of the buying and booking department, states that Dureau has been made an assistant director in the department and will supervise his departmental details throughout the Publix Saenger circuit and other territory yet to be assigned.

IN THIS ISSUE: A THOUSAND-AND-ONE INSTITUTIONAL FACTS AND POLICIES!!

Read Everything!! Be sure your whole staff reads it all!! The speeches by Messrs. Katz, Dembow, Chatkin, Botsford, and others, published in this issue, con-

tain more valuable information than has ever been carried in any previous single issue of this paper.

—Benj. H. Sorkowich, Editor.



# PUBLIX BEGINS SECOND LAP VIGOROUSLY

(Continued from Page One)

initial period in office with a 100 percent strong display of activity along the entire battle-front.

## Fervor of Zeal

The New York and New England Division is today undoubtedly at a new peak of organization enthusiasm, as evidenced everywhere in the recent trip of Fitzgibbons and Divisional Director M. J. Mullin through that territory. What with this fervor of zeal on behalf of a new generalissimo, the successful division convention just concluded in Boston and the awarding of prizes in the New England Master Showmen's Contest for the conclusion of the first month, it may be stated truthfully that this division is up and doing.

Incidentally, it was Manager W. Howe of the Gorman in Framingham, Mass., who holed out with an accumulative standing of 266 percent at the end of the first month. He was closely followed by J. J. Dempsey of the Strand, Dorchester, with 250 percent, while M. Corkery of the Capitol, Allston, and Frank McShane of the Allston, Allston, tied for fourth place, each with 220 percent. The New England Master Showmen's Contest, which as previously reported in Publix Opinion is a divisional drive within the national contest, has proved its value through the very efficient work which is being done throughout the New York and New England Division.

## To Show Ludwig

A situation similar to the above exists in the Northwestern Division where Division Manager L. J. Ludwig, fresh from his executive post in the home office, has assumed the position of division manager following the promotion of M. J. Mullin from that post to the greater one of divisional director. Ludwig, accompanied by Divisional Director E. R. Ruben, has been visiting all sections of the division and has found his territory organized in one huge effort to "show him," in the first period of his leadership, just what able showmen are grown in that neck of the woods. Here we have the triple stimulus of desire to make a brave showing for a new chief, plus determination to achieve standing in the Quota Club, newly organized throughout the Northwestern Division, plus the even greater determination to attain success in the Second Quarter contest itself.

Among the special campaigns in the various districts of this division, that conducted in A. L. Anson's Northern District for Anniversary Week at the Lyceum Theatre, Duluth, is noteworthy. Following are some of the high-lights in this excellent campaign as gathered from district advertising agent E. Seibel's report:

## Campaign Angles

No increase in advertising other than six additional inches on Monday to call attention to special matinees planned for the balance of the week; cooperative double page in News-Tribune built on angle in contest furnished by theatre; no paid advertising taken by theatre; merchants' ads featuring dress-suit worn by George Baneroff in "Ladies Love Brutes" and dress worn by Mary Astor in same picture; a model of the theatre built from erector sets capitalizing an incident in the above picture, which is current attraction; clever lucky-number heralds distributed, selling the anniversary, special features of each day and the current attraction.

Also telegraph machine installed in lobby by Postal Telegraph so that Mother's Day wires could be sent from lobby on Saturday and Sunday; lobby extensively decorated and containing displays of gifts given away at special matinees each day, all gifts being contributed; huge electric candles, promoted from department store,

used in lobby and front; congratulatory telegrams from civic notables and film favorites displayed in lobby in advance and on front currently; local florist furnishes flowers and palms for lobby, and nursery furnishes potted greens; box office made into huge cake and other appropriate and festive attire on the front.

## Special Matinees

A special morning matinee for members of News-Tribune Kiddie Club scheduled for opening day; the Tribune is giving this ten-day publicity and the last five days will use scene cuts from picture along with stories about the plot of the picture; they will also print up tickets which will bear advertising on picture and anniversary. Postal Telegraph will banner windows of their offices with copies of congratulatory telegrams and will construct gigantic telegram which twelve of their boys will carry about loop and busy suburban districts.

Local baking company is furnishing huge cake—the largest ever baked in Duluth—for lobby; a dummy of this placed in window of important store in loop, and this store inclosing heralds in all their packages in return for window attraction; displays being arranged for stores selling candy given away at candy matinee; display in window of photographer who is giving away autographed pictures of Bancroft; huge candle planted in window of a loop store, with prizes awarded to those guessing how long it will burn.

Special matinees were arranged for every day in the week, each one of these matinees being accompanied by a gift of some sort to patrons. The huge birthday cake referred to above will have baked into it \$50 in gold and silver and this cake will be cut and served to patrons by costumed girls furnished by the baker at a "theatre birthday party" to be held Monday night of Anniversary Week, the Mayor of the town cutting and serving the first slice from the treasure cake.

## Good—And Cheap

Credit Conrad Holmes, City Manager, West Palm Beach, Florida with a good little stunt boosting his campaign for the Jubilee season, in behalf of the Kettler, Arcade and Stanley Theatres of that City. Finding himself with a number of stands for 24-sheet posting on his hands—and bearing in mind that economies practiced during the Second Quarter Prize Contest are beneficial to results—Holmes promoted good-will expressions of opinion from local civic bodies, including the Chamber of Commerce and others.

With the cooperation of these organizations, congratulatory messages were addressed to "The Publix Theatres, West Palm Beach, Florida." These messages were in turn lettered on 24-sheet stands by the theatres' poster artists and were posted for permanent showing on all the empty stands. The value of this stunt was that it had a triple cutting-edge on the side of good will. One message,

## ASSIGNMENTS

The Lyndale Theatre, Minneapolis is closed. James Eshelman, formerly manager of the theatre, has been transferred to manage the Unique theatre replacing A. Jansen, who has been transferred to manage the Palace Theatre, Minneapolis.

The Shubert Theatre, St. Paul, closed. The policy has been transferred to the Lyceum Theatre. Bert Nix, formerly manager of the Shubert, is now managing the Lyceum.

F. H. Owen has replaced W. C. Huie as manager of the Capitol

Theatre, Raleigh. Huie is no longer connected with the company.

H. T. Lashley has assumed management of the Victory Theatre, Salisbury, N. C.

A. C. Kinsey, formerly manager of the Strand Theatre, Salisbury, N. C., has been appointed manager of the Queen Theatre, Hendersonville, N. C.

Rudy A. Born, temporarily manager of the Empress, Decatur, Illinois, has been appointed City Manager of Rockford, Ill., succeeding Harry Ellis. Ellis becomes City Manager of Danville, Ill.

L. C. Worley, formerly manager of the Fischer, Danville, has been promoted to the post of City Manager in Peoria, succeeding C. L. Winans, recently advanced to the district managership.

M. A. Baker is acting manager of the Eastman, Rochester, N. Y., during a three weeks leave-of-absence of Manager Robert Slote.

A. H. Vincent is managing the Rex, Greeley, Colorado, succeeding Harry B. Ashton. Ashton goes to the Sterling, Greeley.

Walter Morris has been transferred from the Palm Beach Paramount, which closed for the summer on March 31st, to the Florida, St. Petersburg, succeeding Dixon Williams, Jr. Williams has been transferred to J. A. Koerpel's division.

The Grand Theatre, Paris, Texas, opened with sound on April 23rd, under the management of J. T. Hughes.

Mark Silver has been appointed manager of the St. Francis, San Francisco. He succeeds Milton Samis, who is no longer connected with the organization.

C. A. Cunningham, formerly assistant manager of the Strand, Portland, Me., has been promoted to manage the Rialto Theatre, Lowell, Mass., replacing James O'Donnell, who was transferred to manage the Strand Theatre, Portland.

Thomas James, of the Scollay Square, Olympia, Boston, has assumed management of the Regent Theatre, Norwalk, Connecticut.

W. H. LeValley, former publicity man, has been transferred to manage the Strand Theatre, Stamford, Conn.

G. E. Sargeant, manager of the Strand Theatre, Portland, has been assigned to manage the State Theatre, Portland, succeeding Charles Bassin, who has been assigned to the Boston Production Department.

W. G. Mitchell, manager at the Salem, Salem, Mass., has been transferred and is now managing the Palace Theatre, Stamford.

Leonard A. Dunn, manager of the Federal Theatre, Salem, has assumed management of the Salem, Salem.

A. T. Donovan, manager of the Olympia Theatre, Chelsea, Mass., has succeeded J. J. Dempsey as manager of the Strand, Dorchester.

F. O'Hern, manager of the Paramount Theatre, Newton, Massachusetts, has assumed management of the Olympia Theatre, Chelsea.

Marvin Harris, formerly manager of the Irvin, Bloomington, Indiana, has been promoted to the city managership of East St. Louis, Ill., in direct charge of the Majestic Theatre. Harris succeeds M. E. Remley, transferred to Marion, Indiana, as City Manager, stationed at the Paramount Theatre. Remley replaced A. E. Smith, resigned.

L. E. Barlowe, formerly City Manager in Blue Island, Ill., has been transferred to Joliet as publicity director of all theatres there. Barlowe will also manage the Orpheum, Joliet. Walter Guth, manager of the Academy, Waukegan, has been promoted to the city managership of Blue Island, succeeding Barlowe.

## Census Tie-up Newest Stunt of Live Manager

Gordon McKinnon, manager of the Chateau in Rochester, Minn., landed front page stories and thanks of city and federal officials by permitting census enumerators to place a booth in his lobby.

## TO PREPARE YOU for Coming Events—

## next year's Reminder Calendar

is now being compiled. It goes to press in 60 days.

We want it ready for you by next November—and

we want it to be flawless. That's why we want you

to chip in with ideas—good, practical, common

sense ideas that show real constructive effort. Look

through the bound volume of Publix Opinion and

through your tickler file, put the spurs to every one

in your organization and have them make a list of

**additions**

**corrections**

**suggested forms**

and shoot it by air mail to

—Calendar Division  
**PUBLIX OPINION**



## GREAT PRODUCT SUBJECT FOR CONVENTION

(Continued from Page One)

and convention in San Francisco for the western division, will be held May 25 to 26 with John D. Clark, divisional sales manager, presiding.

Included in the program for Friday will be a discussion of picture product by Mr. Lasky. Emanuel Cohen will give the delegates the plans concerning short subjects and the Paramount Sound News during 1930-31.

The highlight of Saturday's program will be the address of Mr. Kent, who will talk on sales, policies of the organization and future plans. The third day will be devoted mainly to branch and district managers' meetings and the delegates will entrain Sunday night for San Francisco to attend the convention there.

The detailed program follows:

### FIRST DAY

Roll Call.....G. B. J. Frawley  
Address of Welcome.....George J. Schaefer  
Remarks.....S. R. Kent  
Foreign Department.....E. E. Shauer  
News and Short Features.....Emanuel Cohen  
Production Department Program.....Jesse L. Lasky  
Foreign Production.....Mel Shauer  
Screening

### SECOND DAY

Public Relations.....Charles E. McCarthy  
100% Club Prizes.....S. R. Kent  
Sales Policies.....S. R. Kent  
Branch and District Managers.....S. R. Kent, Ralph Kohn, Sam Katz, George J. Schaefer  
Short Features.....Miles Gibbons, Stanley White  
Meeting—Salesmen, Bookers  
Ad Sales Managers  
Screening

### THIRD DAY

Branch and District Managers.....S. R. Kent, George J. Schaefer  
Salesmen, Bookers.....John Hammel  
Ad Sales Managers.....James A. Clark  
Branch Managers, Bookers.....John Hammel, Frank Meyer  
District Meetings, George J. Schaefer  
Screening

A considerable portion of the time will be devoted to the screening of completed product, and to a seven reel trailer made up of rushes from pictures still in production. "Follow Through," "Safety in Numbers," "Queen High," and "Anybody's War" will probably be shown in full.

A detailed report of the convention proceedings will appear in the next issue of Publix Opinion.

## Airplane Tie-up Marks Showing of "Young Eagles"

During the engagement of "Young Eagles," James McKenna, manager of the Lyric Theatre, Jackson, Tenn., arranged a tie-up with the Curtis Wright Flying Service of Memphis. Plane was flown to Jackson, towed through the streets of the town accompanied by police motorcycle escort, and then placed on display in front of the theatre.

An unusual note occurred when pilot was given ticket for parking in restricted area. Story broke papers.

## POWELL SCORES IN NEW PICTURE

"You can spread the word that 'Shadow of the Law' went over with a bang at its preview last week," wires Arch Reeve from the Coast.

"It's airtight suspense had the audience on edge to the very last scene. Powell is great, as usual, with Paul Hurst as his convict cellmate taking second honors. Dramatic tension is nicely accentuated by good comedy. The picture is a directorial triumph for Louis Gasnier; the story moves swiftly, fluently and concisely through absorbing situations. Current news on prison conditions and jailbreaks gives the picture a timely angle; it is another 'Street of Chance' or even better, since it has a happy ending.

"Powell is a big star and this will make him bigger; everyone agrees that it is a money picture."

## 'CHEER UP' PART OF SPRING SLOGANS

In a manual issued to theatres in her division, Madeline Woods, publicity director for Illinois and Indiana, urges managers to swing into spring cleanup activities during the Spring Jubilee and get the phrase "Cheer Up" added to all publicity material.

Most towns, Miss Woods points out, will have a "Clean Up—Paint Up" campaign put on by the press. With the addition suggested above the slogan will read "Clean Up—Paint Up—Cheer Up!" With so much talk of depression at present, it should be easy to promote happiness campaigns.

Theatres of course will take the lead in bringing cheer to the towns by getting summer garb—new decorations, lights, etc.

In connection with spring, it is further suggested that managers who did not do so for Easter promote flower shows in their lobbies. It will add just the proper touch of color at no cost.

### SPRING JUBILEE SALES

All stores will have May sales suggests Madeline Woods, publicity director for theatres in Illinois and Indiana, and managers who will get merchants to call those sales "Spring Jubilee Sales" will be helping to familiarize the public with the term.

### LANE TIE-UP

Cashing in on the tip carried in Publix Opinion, advising showmen to get in touch with their local Lane Cedar Chest dealers, Manager Harry Marchand of the Saenger Theatre, Mobile, Ala., promoted a quarter page ad and hearty plug during the radio hour of the furniture company.

## AIMS OF PUBLIX ARE ANALYZED IN SPEECHES

(Continued from Page One)

necessity and importance of knowing your organization. This group of speeches by Publix executives is a great help in attaining that goal."

Due to the fact that the convention was held so close to Publix Opinion's press-time, your publication was unable to present anything but a general survey of the meeting in our last issue. However, in anticipation, a complete stenographic report of everything that was said and done at the meeting was previously arranged for by your Editor, with the result that Publix Opinion is now able to offer you verbatim, the speeches of the various executives who addressed the gathering.

The report of the speeches is carried on pages 6, 7, 8, 9, 10 and 11. Read them carefully. Digest their thought. Inculcate into the members of your staff, the fire, the idealism and the aspiration which you find there. You will find more data there for the building up of a sincere and lasting knowledge and enthusiasm among the individual members of Publix manpower than anything that has ever appeared in the pages of this, or any other publication. The facts are here at your disposal. USE THEM!

## Street Car Tie-Up Extended to Four Cities

Tie-up made with the Massachusetts Street Railway Co. by City Manager J. J. Cahill of Brockton has been extended to Springfield, Hartford, Lowell and Salem, according to J. J. Fitzgibbons, former divisional director.

Arrangement with the railroad, which has both urban and suburban lines, is along the following lines.

Patrons outside of the ten cent fare zone are handed a card when paying their fare. Card states that if they attend a Publix theatre they will receive free return transportation, a saving of from fifteen to seventy cents. Cards are stamped at the box office, where regular admission is paid.

Thus patrons using the railway to a Publix theatre get round trips for the cost of one way fare. Theatres involved pay the railway company ten cents on each card turned in for return fare, covering return transportation within city limits.

Idea makes every trolley conductor a walking advertisement. Car cards go with it, and the railroad is solidly behind the plan, which is to continue indefinitely.

## CHECK UNCOVERS OPERATING FAULT

Checking up on the list of operating faults circulated by Division Manager Maurice M. Rubens, District Manager Roy Rogan added another to the list, and as a result Mr. Rubens has asked all district managers in his territory to note similar items encountered and corrected, and report them bi-monthly. The original list was recently published in Publix Opinion.

Rogan found a price sign in one theatre, displaying both matinee and night prices, and giving them equal prominence. Only possible effect of such a sign, he felt, would be to make night customers feel that they were being over-charged. Separate signs were immediately substituted.

"I believe it is very important for me to have intimate knowledge of such matters, so that I can pass them along to other district and division managers," Rubens said. "Some of these items may be pass-

## Non-Sync Service

To furnish an additional service to those theatres that do not have a Victor Pict-ur Music Library, the Musical Novelties Department announces that it will furnish individual non-sync records from the library to any theatre at \$1.00 a record.

Orders are to be placed with the Music Novelties Department at the home office since Victor will not sell less than a complete library. Catalogues of the record library will be furnished on request.

## POPULAR MUSIC FOR MAY 24 RADIO HOUR

The Paramount Publix radio offering for Saturday night (May 24) will be a program of popular orchestral selections and musical specialties. The hour will be put on the air at 10 P. M. (Eastern Daylight Savings Time) from Station WABC, New York, and over the national network of the Columbia Broadcasting System.

The program:

Overture—"Cavalleria Rusticana" Paramount Orchestra, David Mendoza conducting  
Organ Solo  
Jesse Crawford  
Stage Show under the direction of Paul Ash  
"Ship Ahoy" Orchestra  
"You're in the Navy Now" Orchestra and Foursome Quartet  
"True to the Navy" Orchestra  
"I'd Like to be a Bee in Your Boudoir" Orchestra  
"I'm a Gigolo" Orchestra  
"The Man From the South" Orchestra and Foursome Quartet  
Novelty  
Instrumental Quartet  
"Anchors A-weigh" Orchestra  
"Without Love" Orchestra

## Detroit Host To Whiteman At Premiere

The opening of Paul Whiteman's "King of Jazz" at State Theatre, Detroit, was attended by no less a person than Paul himself. Taking advantage of his presence, Lou Smith, publicity director for the house, cashed in on plenty of additional free space.

An auto parade carried the jazz artist from the station, newspapermen photographed him presenting an autographed violin to the mayor, other photographers caught him selling the first ticket for the N. V. A. show to a prominent society woman, and a luncheon held in his honor was productive of additional stories.

Window strips, displays, etc., were arranged with various wholesale distributors covering music, candy and drug stores.

ed up as matters of very little importance, but if they are noticeable all over a territory, it would have the appearance of a haphazard operation."

## DRAMA OF BYRD FILM THRILLS CUTTERS

(Continued from Page One)

people within thirty days of its release than any picture ever distributed.

The picture will first be presented at the meeting of the National Geographic Society at which President Hoover will preside and at which Byrd will be decorated. This will occur on June 16th. On the 19th, the picture will open at the Rialto in New York, and two days later will be released nationally.

### Dramatic Story

It will portray the most stirring, dramatic story of struggle and conquest ever caught by a camera. It contains natural pathos, humor, thrills and above all, suspense; it is the record of pioneers in a combat with the elements at their worst; an epic of daring. It is not a travelogue, it is not a scenic, and it is not a mere chronological record of what happened.

It is instead a dramatic feature length portrayal of the most exciting high-lights of an expedition full of excitement.

It is that by design. Before the cameramen left they had prepared for them a script covering all possible situations that could be foreseen. In other words, the dramatic situations that were bound to arise, where known in advance, and the men made every effort to shoot those scenes, traveling miles for a few feet of film, risking their lives again and again for the proper position.

## LOCAL MOVIES SWELL GROSS OUT WEST

Locally made motion pictures tying in with large industries are proving very successful in the "Know your Seattle" and "Know your Portland" campaigns being waged in those two cities, according to word from division director Ralph Crabill.

After establishing the proper contact, through business officials and members of the Chambers of Commerce, films of the largest commercial organizations are taken and shown at the local theatres. During week when film is shown, one night is designated as employees night, and results have proven that about 90 per cent of the staff attend the showing that week. Since care is taken to photograph only plants having from 500 to 1,000 employees, the box office returns to date have been considerable.

Concerns involved in this so far have been the Jantzen Knitting Mills, Boeing Air Manufacturing Company, Fry Packing Plant, and a Ford Assembly Plant.

Film usually runs about 250 feet and costs about \$60.00. While shown at the theatre, the public address system is used for a vocal running description of what is shown, thus furnishing opportunity for the introduction of items of entertainment value.

The activity was organized by Charles Kurtzman and is being followed up by Robert Blair and theatre managers.

## BATTERY REPLACEMENTS—CAUTION!

We are receiving quite a number of bills for approval covering the installation of batteries ordered by theatre managers, either at the request of their own operators, or in some instances at the request of an ERPI engineer.

Both of these practices should be discouraged and discontinued because of the fact that we are now replacing the old batteries with new ones of the same type and in addition have received a considerably reduced price by means of a national contract.

I would suggest having the Division Managers issue a bulletin or letter to the theatre managers so instructing them and whenever a battery replacement is necessary taking it up with their district sound maintenance division.

Will you please see that this is taken care of immediately.

D. J. CHATKIN.

## OUR BIRTHDAY PARTIES!

May 16 to May 20

This week Publix Opinion congratulates the following theatre, which is celebrating its birthday anniversary with exploitation stunts. See Story, Page 2, Column 1.

THEATRE	TOWN	OPENING DATE
Lyceum	Duluth, Minn.	May 20



# BUSY WEEK FOR DISTRICT MANAGERS

## WHIRL OF ACTIVITY TAKES VISITING FIELD EXECUTIVES TO END OF THEIR SESSION

District managers participating in the Second Session wound up their two weeks at the home office in a whirl of activity.

Monday and Tuesday of the second week were divided between the maintenance department, functions of which were outlined by Morris Greenberg and J. H. Elder, and sound reproduction and projection, handled in meetings with Dr. N. M. Laporte and Harry Rubin.

On Wednesday, after a demonstration of projection novelties in the Paramount Theatre, the district managers again met with Dr. Laporte, and in the afternoon were addressed by Austin Keough, head of the Legal Department. Latter half of the afternoon was devoted to a trip to Paramount's Long Island Studio in Astoria.

**At Training School**  
Thursday saw a second meeting with Henry Anderson, head of the insurance department, at which the district managers discussed fire and accident prevention. In the afternoon, John Carlile presided at a meeting devoted to Paramount Publix radio activity, and J. A. Walsh discussed weekly letters.

**Publix Managers' Training School** played host to the field executives Friday morning. District managers met the men in attendance, and went over the training schedule with Director Elmer Levine and his associates, Henri Schwartzberg and Al Shear. This was followed by a meeting at which Director of Personnel John F. Barry discussed methods of selecting men for the school, and the preparatory training which men who have not had actual theatre experience must receive prior to entrance.

At noon, a buffet luncheon was served in the conference room, with Messrs. Katz, Dembow, Chatkin, Botsford, Barry and other home office executives present. A third session with Dr. Laporte rounded out the afternoon.

**Hold Theatre Party**  
Friday night the district managers were guests of the company at a theatre party, taking in Ed. Wynn in "Simple Simon," at the Ziegfeld Theatre.

Entire week was punctuated with interesting meetings presided over by John F. Barry, chairman of the session.

Lengthy conference with Mr. D. J. Chatkin on Saturday morning concluded the session. District managers were closeted with their Divisional Directors for the remainder of the day, and entrained for their respective territories Saturday night.

District Managers in attendance on the session were Arthur E. Abelson, Jesse L. Clark, T. Wilson Erwin, Vogel Gettier, Frank Hookailo, C. Warren Irvin, Ricardo Montiel, Armand J. Moreau, Ray Niles and Thos. P. Ronan.

### New Press Sheets for "Paramount On Parade"

A special 32 page press book on "Paramount on Parade" has been put out by Russell Holman and Cliff Lewis of the Paramount Advertising Department that covers in an exceptionally fine way every angle of merchandising possible.

An unusually large number of specimen ads have been prepared, and exploitation ideas have been developed in profusion. A merchant's co-operative page with a contest has been worked out in detail and should lend itself to promotion very easily.

An elaborate manual along similar lines was also put out by Lem Stewart's advertising department.

### Check Use of Publix Opinion

"You have just as much right to check the use of Publix Opinion in your operation as to check the way refrigeration is being sold," John F. Barry told men attending the district managers' session.

"Use Publix Opinion as you would use a sound expert, or an advertising expert, who came into one of your theatres in the flesh. It is up to District Managers to see that managers get the fullest advantage of this merchandising aid."

Mr. Barry stressed the value of Publix Opinion as a handbook of company policy as well as an important aide in selling activities. He urged the district managers to see that worthwhile, repeatable ideas developed in their territories were forwarded to Publix Opinion, so that they might be reproduced for the benefit of the remainder of the circuit.

## Field Executives at N. Y. Theatre Meeting

District managers wound up the first half of their home office session by attending the weekly New York theatre meeting presided over by Divisional Director Milton H. Feld.

Feld discussed the make-up of the New York meetings and drew an analogy with the usual district meetings. Only difference is that home office department heads are be present in person if necessary, he said.

The general meetings, Feld said, have proved invaluable in getting the combined mental resources of a group of men. He dwelt on the manpower developed in the metropolitan theatres and brought to light in the meetings.

"Meetings can be valueless, or valuable," Feld said, "depending on the way the meeting is conducted and organized. A group meeting cannot run itself. The New York meetings are definitely organized; there are no lengthy discussions and everything is brief and to the point. Each subject is finished before going to the next. If merchandising intrudes on program discussion, it is set aside until its turn."

"Thinking out plans definitely in advance makes everyone work in an organized manner. You get more real thinking than you will by depending on the intuitive brilliancy of your managers."

### TYPEWRITER WINDOW

Initial efforts of Martin H. Noonan as publicity director of the Denver Theatre were on "The Girl Said No." Girl in a typewriter shop window rapidly typed the picture title, with passersby invited to estimate the number of times she could do so in a certain time. Noonan also used a classified-ad tie-up.

## CONSTRUCTION DEPARTMENT CUTS COSTS

Functions of the Construction and Maintenance Department were outlined for district managers at the home office by Morris Greenberg, who took up construction, maintenance, sound and research divisions separately.

Construction division, Greenberg said, embodies an architectural service, which makes sketches and estimates based on plots submitted by the Real Estate Department. When a project becomes definite, it follows through with and checks on the architects.

When plans are completed, the contract branch asks for bids and lets contracts. Project then passes into hands of the field service branch. Field service representatives are present on all new jobs, supervising construction until completed.

In the meantime, the office section of the department has purchased equipment, which the field representative checks in. This section keeps costs on all jobs as they progress, checking against estimates.

Final branch is the decorative division, which handles everything in connection with selection of carpets, chairs, draperies, lighting fixtures, art objects, etc. Theatre then comes under supervision of the Maintenance Division.

### Many Specialists

Maintenance couples warehousing with actual maintenance of properties. Maintenance divisions in the field follow management division lines in the main. Each is under a Divisional Maintenance Supervisor. Under him are field men, maintenance specialists in every line.

Division Maintenance Supervisors have authority to sanction all routine maintenance work involving reasonable amounts, and emergency work, on their own responsibility. Beyond this, home office approval is necessary, for the reason that many considerations affect approvals on major expenditures. Length of time lease has to run and whether or not it will be renewed, possibility of theatre being closed or commercialized, etc., must all be checked.

Intent of this organizational plan, Greenberg said, is to decentralize and speed all maintenance work. Majority of jobs fall into the category of work which divisional heads can authorize, and can proceed without the delay attendant to routing requests through the home office.

### Mass Purchasing

Greenberg discussed the recent maintenance survey of the circuit, out of which a ten months' improvement program has been developed. Mass purchasing of equipment to be installed as a phase of this program, he said, will result in tremendous savings. In addition, the management department is in a position to know definitely just what it is going to get, and when, and to plan accordingly.

Advertising accessory branches in each warehouse enable theatres to save in two ways, Greenberg said. Initial savings are effected by lower prices which salvaging of accessories makes possible, and a slight profit is turned in to reduce general overhead.

Service men attached to the sound department which has been developed under Dr. N. M. Laporte



Morris Greenberg

## Maintenance Head Tells Field Men About Routine

Maintenance routine occupied district managers in a meeting with J. H. Elder, of the Maintenance Department.

All maintenance work should be requisitioned, Elder said. Upon receipt of requisition, maintenance department issues a purchase order, sending the "A" or vendor's copy to the manager, who gives it to the contractor. Blue copy is the manager's, for entry in account 18 of his weekly report. Pink copy is signed and returned promptly with invoice attached.

Emergency jobs must be handled as such and without delay, Elder said. When completed, invoice should be copied on a requisition, marked "confirming," with full explanation.

Elder urged the district managers to impress managers with importance of returning pink copies of purchase orders promptly, to avoid delay in payment of local bills. Maintenance inspections by managers and district managers were discussed, with importance of equipment upkeep stressed. No equipment should be transferred from one theatre to another, Elder said, without notifying the Maintenance Department.

As an economy, Elder suggested setting up monthly supply quotas, ordering supplies monthly, and avoidance of overstocking. He asked the district managers to help get all accessories which could possibly be salvaged returned to the warehouse branches.

are in addition to and auxiliary to E. R. P. I. service men, according to Greenberg. They are intended to augment, supplement and supervise E. R. P. I. service, and act as protection in case of emergency. While subject to orders of divisional maintenance supervisors as far as division of time is concerned, their efforts are supervised by Dr. Laporte.

### New Sound Form

Greenberg discussed a new form which will enter use in about three weeks. Headed "Sound Service Request," it is to be sent to divisional maintenance supervisors by managers, with copies to district managers and Dr. Laporte. Comments of district managers on sound difficulties in weekly letters should be accompanied by date and number of the individual manager's sound service request, he said. Complaints on sound will not be entertained unless they are specific and handled for prompt service in the manner prescribed. Service reports of sound men will be checked in the home office against service requests, as precaution against delays. In emergencies, Greenberg said, E. R. P. I. service men can also be called, if it will speed relief.

Tube-testing equipment being installed in all warehouses, Greenberg said, has resulted to date in salvage of 35 per cent of all supposedly burned out tubes.

By concentrating all contacts between Paramount Publix and Electric Research in Dr. Laporte's hands, tremendous savings have been effected. In the last eight months the plan has enabled Dr. Laporte to get very substantial repair bill reductions.

Research division of the department, Greenberg said, centralizes all Paramount and Publix work, permitting development of projects with full knowledge of conditions and considerations in both theatres and studios. Wide film, color photography and sound improvement mainly occupy research staffs at present.

Edward A. Furni is the new manager of the Astor, Minneapolis. Further assignment of John B. Goodwin, former manager, is pending.

## DETAILS ABOUT FRONT HOUSE OPERATION

District managers assembled in New York discussed activities of the Department of Front House Operation with C. L. Stoddard, department head.

Stoddard outlined the organization of his department, which has a representative assigned to each division. These men supervise cleaning, ventilation, service and box-office, insofar as selection, training and supervision is concerned, laying out organized procedure for these phases of operation.

District itineraries of these representatives are set by the divisional director and the department head, Stoddard said. Theatre coverage is determined by the representative and the district manager, and subjected to the approval of divisional director and Stoddard.

Representatives consider front house operation as it is reflected in the box-office, and strive to instill appreciation of this angle into staffs everywhere.

### Principles Applied

Principles of economy, efficiency and quality are applied to front house operation of each theatre in accordance with its particular requirements. The representatives put these principles into effect and demonstrate their workability to managers. Operations are rechecked frequently to supervise the working out of front house set-ups.

Representatives are present at openings of new theatres, organizing staffs and setting up procedure.

Primary purposes of service organization within a theatre, Stoddard said, is to procure organized crowd movement and turnover. Efficiency in this is directly reflected in receipts. Secondly, but equally important, a properly organized Front House department is the means of obtaining institutional good will by creation of an atmosphere of quiet, courteous refinement.

Stoddard stressed the importance of selecting employees of a stamp suited to development, a training, thorough and complete, and a consistent direct supervision. This will be the means of reducing costly turnover and maintain a standard of efficiency that will reflect itself in the success of the operation.

### About Fire Drills

He urged the district heads to see that managers take an active part in the handling of staffs and not leave it entirely in the hands of an inexperienced junior.

Representatives of Stoddard's department will instruct employees in fire drills, which should be held bi-monthly, he said. He suggested that district managers ask for reports on these drills, and also for minutes of weekly staff meetings.

Directions for use of all Publix cleaning materials, Stoddard said, have been assembled into a set of cleaning bulletins. These may be obtained on request from J. H. Elder.

Stoddard recommended a follow-up check by district managers of the detailed reports of front house operation representatives. He concluded the meeting by giving the men present a suggested spot-check of front house operation for use in visits to their theatres.

Paul Philips has been appointed city manager of Salisbury, N. C., with direct charge of the Capitol and Strand Theatres.



C. L. Stoddard



# SECOND SESSION ROUSES ENTHUSIASM

## CAUTION BRINGS REDUCTION OF INSURANCE COSTS AND EFFECTS DEFINITE SAVINGS

Insurance costs are classified as fixed charges, but they are by no means fixed, district managers at the home office session were told by Henry Anderson, Paramount Publix insurance department head. They are constantly being lowered, as a result of activity in both home office and the field.

The types of insurance which a large corporation should carry are decidedly limited. The problem of a large corporation is entirely different from that of an individual. While an individual might



H. Anderson in a single city, the large corporation should not insure against minor risks of this nature, the accepted purpose of insurance being to indemnify us against losses which cannot be sustained without financial hardship.

### Cost Controlled

The insurance department can, therefore, control the insurance cost by making an intelligent study of the losses and deciding which type of losses should and which should not be covered by insurance. Many thousands of dollars might trickle away by failure to watch this sort of expense, small in the individual case but large in the aggregate.

There are certain forms of insurance, such as boiler insurance and elevator insurance which many large corporations carry, not because they need the insurance itself, but because at a moderate price they get the benefit of inspections by experts in the employ of insurance companies. These inspections have proved helpful to us in many cases where men of this type have found defects which we could not reasonably expect our own employees to detect.

### Experience Basis

Certain forms of insurance, such as compensation insurance and safe burglary and holdup insurance are written on what is known as an experience basis. If the experience is good, the rate is low. If it is bad, the rate is raised in proportion. In some cases, our experience has allowed us to obtain credits of 60 per cent or more. In other cases, we have been charged over 100 per cent more than standard rates.

The costs of insurance of this type are entirely within the control of the management. Care, proper operation, prevention of losses by each manager may mean many thousands of dollars saved to the Company. One serious accident may affect our insurance cost very substantially.

As to fire insurance, the cost is within certain limits very definitely under our control. The fire insurance rating schedules provide for charges for certain defects and credits for certain superior conditions. We are sometimes charged a substantial sum in our insurance rates for failure to keep our extinguishers filled. A charge is sometimes introduced for defective housekeeping, not always in our premises but those of our tenants as well. Failure to keep fire doors or motion picture booth devices and other fire equipment in operating condition may also

increase our rates.

### Saving of \$7,000

We had one recent interesting example at the Codman Square Theatre, Dorchester, Massachusetts. Certain alterations costing \$750 and including the installation of automatic sprinklers in the basement of the store of one of our tenants resulted in a saving in insurance costs of \$7,000 in three years. In the past few weeks, a fire occurred during the night in the basement of one of our tenants and was extinguished by one of the sprinklers which we installed.

Anderson pointed out that while the insurance companies are very prompt in increasing the rates for defective conditions, they are not so alert as to reducing the rates and the manager should, therefore, let the insurance department know of any improvements which it thinks might affect the rate favorably. We had an example of this recently in Minnesota where one of the theatres was completely gone over and the insurance rate reduced from \$4.25 to .27.

Our Public Liability policies insure us against our liability to the public only but do not provide accident insurance for the person who is unfortunate enough to trip or fall in one of our theatres.

### Liability Cases

It should be clearly understood that in practically all cases we have little actual responsibility, for we have no doubt taken every reasonable precaution in the way of providing lights, proper carpets, etc., and the person who tripped in our theatre might equally well have fallen on the street, in the home or elsewhere.

Dwelling on public liability cases, Anderson stated that all policies require prompt notification that accidents have occurred. Failure to report same may void the policy. No accident is too trivial to be reported. Trivial accidents may have serious developments, and often give rise to fake cases.

When the patron is injured, according to Anderson, under our policies we may offer first aid and if necessary, a physician for the moment only. Transportation to hospital or home is within managers' discretion, but we must not obligate ourselves further as to the injured person, physicians or hospitals. The managers' procedure when approached for redress should be to state that the matter has been turned over to the insurance company, giving address of nearest agency. There is no occasion for further discussion or correspondence, save to acknowledge letters courteously and state that they have been forwarded to the insurance company.

### Safeguarding Cash

Safe burglary policies, Anderson stated, cover opening of safes by force and violence. We are not covered if money is placed in the safe, but not within the inner chest, nor if it is removed by manipulation of the combination. The type of safe now standard cannot be manipulated. Combinations should never be written, should be changed frequently, and known to as few persons as possible.

Use of night depositories was discussed, and Anderson asked for intelligent co-operation in discouraging holdups.

Anyone stepping into a position of trust with this company is automatically bonded, Anderson said. If the assignment is to be permanent, bond application must be

## Screen Influence Discussed by Milliken

Ex-Governor Carl E. Milliken of Maine, now associated with the Motion Picture Producers and Distributors of America, addressed a special meeting of the District Managers' Session last week.

The usual basis of objection to pictures, Governor Milliken said, is that programs are not suitable for children. The reaction is emotional, not logical, and the objecting parent does not consider his own responsibility of selection.

"There is, however," the Governor said, "an increasing consciousness that there is more to this than the matter of good and bad pictures. Communities are coming to a realization of their own responsibility for selection and encouragement of good pictures."

There is in each neighborhood or community, he said, a potential group interested in good pictures, but these groups must find out about good pictures before they come to town. Previews everywhere are impractical, and what is needed is a system to provide each group with an opinion of a picture, an opinion which would be like their own were they to see the picture in advance.

The International Federation of Catholic Alumnae, Governor Milliken said, was the first organization to realize this and arrange previews, furnishing its members with lists of pictures approved. Since inception of its activity eight years ago, seven other organizations, including the American Federation of Women's Clubs, have adopted similar plans.

Preview group of the Catholic Alumnae now supplies lists of pictures approved for children, and pictures approved for adults but not for children, to 7,000 groups of people all over the world. Lists are broadcast over nine radio stations, as well. List of pictures not approved, with reasons, is furnished the M. P. P. D. A. only, for guidance of producers.

This is good advertising for pictures, Governor Milliken said, because it is disinterested advertising. The industry does two things only; it provides facilities on the coast and in the East for previews, and circulates the opinions and lists issued. Preview activities of these organizations, he said, are an attempt to organize word-of-mouth advertising of good pictures on a national scale.

There are three ways of reaping the benefits of this publicity, Governor Milliken said; getting behind endorsed pictures, booking suitable pictures for the days children usually attend theatres, and arranging special children's matinees. Latter can best be done with the cooperation of interested local groups.

Utilization of these aids in developing juvenile patronage, with accompanying adult patronage, is important, Governor Milliken said, because these children are our adult patrons of tomorrow.

made.

Insurance covering damage to patrons' clothing is not carried, and adjustments are within managers' discretion. Where injury of any sort accompanies such damage, even if only a scratch, it becomes a liability case.

When purchase of a company car is made, the insurance department should be notified, giving engine number, make, model and purchase price. Public liability insurance is carried on company cars. Anderson stated that the company is automatically protected against public liability when cars are hired, used by employees or borrowed, but that the owner of the car is not. On tie-up involving cars, Publix is protected but the dealer is not.

## MR. CHATKIN SAYS RESULTS OF HOME OFFICE CONFERENCE ARE MUTUALLY BENEFICIAL

Field executives attending the Second District Managers' Session were speeded on their way to their respective territories by Mr. David J. Chatkin, who attended the final meeting of the session.

"Home office executives have talked to you continuously for two weeks," Mr. Chatkin told them, "so I am going to reverse the order of things at this meeting, and let you do most of the talking."

"I do not believe that it is possible for me to add anything to what has been said, but I would like to hear from each of you, and learn what you are taking back to your districts as a result of the two weeks you have spent in the home office."



D. J. Chatkin

**Much Enthusiasm**  
District managers were unanimous in their enthusiasm over the benefits of the session, and occupied the better part of two hours in discussing with Messrs. Chatkin and Barry its results and their plans for applying its benefits to their theatres. Following expression of their individual reactions, Mr. Chatkin detailed plans for future series of conferences with home

office department heads. By the end of this year, he stated, all district managers will have been afforded the opportunity to broaden their knowledge of the organization by spending two weeks at similar sessions in New York.

"In these sessions with you men, we too learn many things about which we should be thinking," Mr. Chatkin said. "These meetings are bringing the home office closer to the field as well as the field closer to the home office. They are bound to result in a more perfect understanding of mutual problems."

### New Viewpoints

"As you enter one of your theatres now, I am sure you are going to look at it from an entirely different viewpoint. You are even going to see some things which are wrong and which you formerly thought were right."

"I feel that you are going to approach your jobs as they relate to each town in a definitely organized manner. I know that this will influence your managers to approach their jobs in the same manner. When you have accomplished that, you can rightfully claim that you are developing manpower. Your orderly approach to your own jobs will develop your men towards systematic organization of the details to which they must attend."

### About Manpower

"We are looking to you men to develop other men in your territories who can step in and take over your jobs at any time. The only way you can do this is to constantly impart every possible bit of information to them. Development of our manpower comes first and foremost, for without this development our company cannot grow."

"It gives every one of us in the home office sincere satisfaction to see a man advance to a more important position. And because of the better knowledge you have gained of our organization, I am sure you rejoice with me in the fact that Publix promotes from within its ranks. No outsider will ever step into a responsible position with Publix, without first becoming one of us by steady progress through the ranks."

## Audience Dances at Texarkana Premiere

A premiere characterized as "Texarkana's Biggest Party" climaxed the campaign on "The Vagabond King" at the Saenger, Texarkana, Texas. Manager E. A. Booth arranged a prologue, utilizing local talent, and gave a dance on the stage at the conclusion of the showing.

erated in projection rooms."

Rubin stressed the importance of systematizing and organizing individual projectionists' duties.

On Wednesday morning the district managers attended a two-hour demonstration of effects in the Paramount Theatre. Put on by Harry Rubin and Jesse Hopkins, it included use of positive and negative slides with feature openings, trailers, organ solos, short subjects and feature sequences. Proper utilization of magnascope for newsreels and feature sequences was illustrated as well.

Thirty-five students of the Manager's Training School also took in the demonstration.

## 200 BRENKERT COMBINATIONS AVAILABLE

Projection department now has in stock about 200 positive and negative effect designs for use in the Brenkert F-7, Harry Rubin told the district managers' group last week. Advice sheets on new designs are sent regularly to division, district and theatre managers, and a catalog of the entire list may be obtained on request.

Where magnascope screens are not installed, Rubin suggested use of a draw curtain which will take projection of effects. He pointed out successful use of effects on scrim, with live talent. In order to rehearse effects in advance, without disturbing setup of the current show, he suggested rehearsal for colors only, not registration, knowing that the latter can be secured later.

Magnascope, Rubin said, is intended to create an illusion of spaciousness by a gradual enlargement of the picture. If titles or close-ups in a newsreel, for instance, are used on the big screen, it will destroy this illusion. Long shots should be selected whenever possible. New remote control for magnascope screens, which permits operation from the booth in all-sound houses without stage hands, was discussed.

"Most of this meeting has been devoted to effects," Rubin said, "but effects only dress up a show. The main thing is the proper projection and sound reproduction of the show itself. Orderliness and cleanliness in the booth not only improve sound reproduction, but make emergency repairs quicker and easier, too. Dirt can be heard now as well as seen, if it is tol-



# BOSTON MEETING OPENING ADDRESS!

## NO BOSS IN PUBLIX BUT YOUR CONSCIENCE, SAYS MR. KATZ

"There's is no boss in Publix but your own conscience," declared Mr. Sam Katz in the opening address of the New England Division meeting in Boston last week. The petty, clap trap officiousness which permeated show business in former years is religiously avoided in Publix, he said.

In his talk, Mr. Katz dwelt on the development of the New England division and Publix generally, paying a glowing tribute to everyone connected with this growth. His complete address follows:

### Mr. Katz' Speech

I think it is just a little bit over two years, if I remember correctly, sometime in January of 1928, when we came up here last and held a New England meeting. It was just after Mr. Gray had passed on, and the division was thrown into our lap. I remember very distinctly at this time our mission was to try to come to New England and sell the boys in the division, if we could, the idea that the New York office consisted of a lot of fellows trying to work as diligently as they were asking you to work and to establish an acquaintanceship and a friendship that might result in what I think we see before us today.

So much water has passed under the bridge in these past two years that I hardly know where to begin in outlining that in its relationship to where do we go from here.

The Circuit generally two years ago consisted of about 400 theatres of which the New York office operated directly less than half of that number. We thought we had quite a job at the time, and I believe these figures are somewhere near right, we ran about 200 theatres or less directly out of the New York office.

Our slogan, however, among ourselves was that if we did our job well and properly the time would come and come quickly when that number would be multiplied greatly and with it commensurate opportunity and rewards for those who participated in that development.

Sometime during last summer, I would say along about last June or July, we operated about 400 theatres out of the New York office, possibly a few less than that. Then the company decided to acquire its partnerships, its larger outstanding partnerships, and such other circuits as might fit in to the company's picture, and in a wholesale manner were taken over the Saenger Circuit in the South, the Finkelstein & Ruben Circuit in the Northwest, and the Great States Circuit in Illinois, a Circuit out in Salt Lake City, one in Nevada, the Dent Circuit in Texas, and some lesser circuits. A total of approximately 500 theatres was taken into the organization within a period of three months.

### Activities Doubled

Most of these circuits, nearly all of them, were taken over for direct operation from New York, so that over night, so to speak, the activities of the company were more than doubled and of course many times more than doubled in the organizational requirements because they were spread all over the country at great distances from New York. The boys took their coats off and made up their minds that the company had spent a lot of money to acquire these Circuits, and that they were going to justify the company's investment and also warrant further development. A really splendid job was done.

I remember the trials and tribulations of those three months,

and you can well appreciate that every Circuit we bought was over bought on film because each Circuit was protecting itself from so-called invasion from producers and buying everybody's product whether they used it or not. There was not a single Circuit which had adequate advertising machinery, there was not a single Circuit that had adequate management supervision, and the theory seemed to have been that they spent their money in directions away from close knit operation rather than diverting those funds into close knit operations and taking a chance that they could so conduct their business and keep it safe.

To January 1st of this year most of this work was absorbed by the boys and we thought that we were ready for a breathing spell when other activities in the industry necessitated the speeding up of further acquisitions, and from March 1st of this year until the present date, approximately two months, we have again taken unto ourselves nearly 400 additional theatres which were not in any way connected with us, in other words, we have not had our finger in the pot at all anywhere, so that your Circuit today consists of something in excess of 1,400 theatres operating in about 40 states.

That, briefly, is a sketch of what took place by way of expansion in numbers of theatres since we were here last.

I know that almost anything that I might say from this point on that subject must necessarily be anti-climax to what those figures in themselves tell you. There is no division, as a division, which in and of itself reveals the company's growth and expansion as does your own New England division. You know what your division represented here two years ago and you know what portion of New England it covers today.

None of these things are accidents, but they are the result, fundamentally, of a belief on the part of the officials of the company that the boys that make up this department are justifying this capital expenditure which has taken place in the past two years, and that the company may feel safe in the further expenditure of its capital because of its belief in the staying power of you men.

As I think of this division and think of the jobs that were held by a number of you boys two years ago and the responsibilities that have accrued to you in these two years, it is almost like an Arabian Night's dream. Mr. Fitzgibbons was new, he had had experience, but nothing of course on this scale. Branton was located out in Minneapolis on a rather indefinite assignment, Cuddy was plugging along with a house or two, Zorn was in Poughkeepsie, Cruzen was in some other small town in New York State, Sternburg was just about finding himself. Of the newer district managers Chatkin, I think, was still at school or had just about left school at the time, and so the story goes, and you can well imagine how I feel talking with you when I realize that today New England represents about \$25,000,000 of the company's money and projects by the million are tossed easily into your laps.

### Job Just Beginning

Our job, as a whole, seems to be just beginning over and over

and over again. I think that the department as a department is running at about 70 or 75, or possibly 80, per cent efficiency, which rating is very good in view of its rapid expansion. The job that has been done up here to date has been gratifying from more angles than one. We thoroughly enjoyed the tremendous amount of good will that has developed in the territory. That has been outstanding, we feel, and we in New York all the time feel that we have a pretty general and definite belief that we are properly represented in the communities.

Secondly, this division has made more progress than I think any division in America in establishing a relationship between distribution and the theatre departments. While between the seller and buyer, even though within the same company, there must necessarily be differences because viewpoints and perspectives of the problem must necessarily be different, I have felt that in this division there was a fine relationship and this division really has set the standard for better understanding in all departments of the company. I want to take this opportunity to publicly express my appreciation of the efforts of Tom Bailey on the ground, and the really fine, wholesome support we have got from George Schaefer in his understanding of what we thought to be our theatre problem in New England.

I am sure that it is just that co-operation which took place in New England that resulted in that fine understanding that exists in the company today and which understanding led to a change in the corporate name of the company from Paramount-Lasky Corporation to Paramount Publix Corporation.

It had to have a beginning, and its beginning was here in New England. That is permeating the entire organization, and everybody within the company for the first time since I have been with it is shooting for the same new mark.

It is very difficult for me when I talk with you at a session like this to get as enthusiastic as I should like to, because with each increased dollar of investment, I see an increased amount of responsibility to those in charge, and realizing the almost fragile nature of the make-up of our department, the very sensitive type of organization that it is, I rather incline to admonishing you all of the time, and almost preaching, of your responsibilities to your company and the necessity for every increased effort and diligence in your work.

### Know Your Organization

You are all familiar with the component parts of your organization, I hope. You start with an idea of going somewhere, this town, that place or the other place, and you begin with a real estate survey, and then you go through planning construction, and then you touch management, booking, advertising, manpower, and you touch a very wide range of departments, until you finally get up to the production department, so that your organization is a greatly varied affair and requires a great many varieties of mind and talent, and the holding of those groups together so that they really function easily with each other and keep them from rubbing elbows, makes the net make-up of a theatre organization almost a fragile affair, I mean, when it can be kicked over and disturbed easily unless we have a realization of the necessity of holding our manpower tightly together. I am illustrating that to you to try to make the point of having you study your organization and having you familiarize yourselves with it, so that you may give to that organization that co-operation which I am sure you will realize is necessary when you have fully

"With every increased dollar of investment I see an increased amount of responsibility to those in charge."

acquainted yourselves with the make-up of this organization.

I said the other day in New York at our cabinet meeting that the only boss that I knew anybody had in this company was his own conscience. I know that that is true in the home office. We have no snoopers, and I never hear any private information, nobody ever buzzes in my ear about this fellow or that fellow or the other fellow, unless it is to tell me something good. We religiously avoid the cheap, petty claptrap that this business used to be so full of, and I believe to a greater or less degree that that permeates throughout the entire field, and I hope that as long as I am identified with this work the only boss that we will ever have in this company will be our own consciences.

I am impressed with the orderliness of this division. I like the manner in which Messrs. Branton and Cuddy, with all the detail I know they have, find time to keep me and the other executives in New York intimately acquainted with the detail of your operations and your work. The reports that I get on my desk each week from this division are fine things. I have a nice, clear picture of your activities as clearly as I can have without actually having been in the towns and seen the theatres, and I know that we in New York feel that we know all about New England, and that is due fundamentally to the orderliness with which this division conducts itself and the transmission of your information to us, and with the coming in of each additional executive we find that same procedure prevailing.

I was considerably impressed with Mr. Chatkin's first weekly letter, which showed training, and I felt that Mr. Cuddy had really spent some time with Mr. Chatkin in training him to write the kind of a picture that we might understand. I get that from Mr. Cruzen's letters, and I have gotten it from Mr. Spragg's letters. That is a most essential point, the orderly operation and the orderly thinking of your business.

### Netoco Circuit

In the last 60 days you have taken unto this division the responsibility for the management of the Netoco Circuit. I say "responsibility" because I want you to appreciate it in just those terms. We bought a half interest in that Circuit with which we assumed the management, and wherever you take on a half interest you take on a greater responsibility by far than if we had purchased it completely because those men, probably with their life's work in there, have turned that operation over to you in the belief that you will do better with it than they had heretofore done themselves. It is a compliment to your organization, but more important than that, it is a great responsibility and I want to request that no effort be spared to give to that partnership everything you have got.

We have also consummated a deal for the Goldstein Circuit in New England. That you are taking over 100 per cent, and your responsibility there is suggested by the capital that the company put into it, and to those of you who will be charged with the supervision of that addition, I want you to know that we paid a great deal of money for it and that the division, or that district, must yield far greater returns than it has in the past to justify the capital invested in it.

Throughout the entire country approximately this same procedure has taken place, the procedure of expansion. It has opened up so many opportunities, and is opening up so many opportunities that if ever a group of fellows had a great chance to get somewhere in life it is right under your nose at this very minute. Typical, however, of the type of policy that we have tried to pursue, we are going to avoid, as we think we have avoided in the past, taking the line of least resistance just because it might serve our purpose momentarily to do so. In other words, I am going to be perfectly content to make much less money in any given district or division rather than to hustle men in there before they are seasoned, or before we firmly and honestly believe beyond a question of a doubt that the fellow can go somewhere from his next post, and we just do not put him in there as a stop gap.

I make that point for this reason. It has been necessary to shift men around considerably in these moves, and I do not want anybody anywhere laboring under any misapprehension as to why we chose this man or that man or any other man as contrasted with this man, that man or the other man, and I must repeat what I think I said to you before to illustrate this point definitely: We in New York, who are charged with this responsibility in the first instance, and transfer that to you, have had, we believe, a great deal of patience and belief in every fellow that is tied in with us. Mr. Fitzgibbons told me last night that only six men were dropped in New England out of the organization that he found here, in over two years. That average prevails pretty much throughout the country, and I know that you have been with it long enough to appreciate the patience that you must have seen us have with each and every fellow's development in this company.

### No Overnight Geniuses

We have had no overnight geniuses, and I am very thankful for that. I do not have so much use for overnight geniuses, and we have bided our time and waited, we have taken very much lessened results out of a given situation, as you well know, than were in those situations, for a long time, until you grew up to them. Nobody ran anybody ragged because a given town was in the red for a long time, and if we had I know that this personnel would look a whole lot different in this room today from those who were in New England two and one-half years ago. So, what I think we have done with you is to express in that manner great confidence in you, great respect for you, and a willingness to be as patient with you as you would choose to have us be. In return for that we ask the same thing, we ask you to be just exactly that patient with us, no more, no less. We ask you to hold for us the same confidence and the same respect that we hold for you, and that when a move is made, when a man is transferred here, or another one there, believe us and believe in us, that as we see the situation, we are exercising our best judgment with only one intent, and that is the best interest of everybody.

I can honestly assure you that your organization has no politicians in it. I can definitely assure you of that, and as far as I am concerned, I will crucify the first politician that shows up in the home office or the field, or anywhere. I have no use for them, and I think them lower than rats. There isn't anybody in this company going to promote anybody because of any personal equations or personal interests. I do not

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# CONSCIENCE IS ONLY BOSS IN PUBLIX

(Continued from Page Six)

mean to convey by that that if any of you have a brother and he thinks he likes this business, if he is made of the right stuff, that I would not rather have you open the right door for him than the wrong one,—I am for that, but it stops right there. From then on the race is wide open and nobody is ever going to count the manner in which a fellow's hair is combed or what church he goes to, or whom he knows, or anything else in the development of this business.

Now, with that policy in vogue—and I guarantee you that it is—I repeat again that I want you to remember that we have a right to ask of you that return confidence and belief in us, and if we make some mistakes they will be mistakes of judgment and never of intent.

In thinking of the person who is going to take up the work in New England where Mr. Fitzgibbons is leaving it, we were faced with an interesting problem. This division has more partnerships in it than any division we have on the circuit. In all of the other divisions our partnerships have been pretty much acquired. We have isolated ones here, there and the other place, and usually small ones, but that goes for practically every other division in America. In New England our story is different, as you know, and you have a partnership with Maine & New Hampshire, and a partnership with Netoco, we have partnerships with men like Mr. Russell, and up and down the line throughout New England, which are still in existence.

## Fitzgibbons' Successor

We felt that keenly when we thought of whom we were going to send here to take up Mr. Fitzgibbons' work first; secondly, your division is spread over seven states; third, your division has within itself every type and kind of operation that we have anywhere in the United States. We start with the Metropolitan in Boston, of the highest type of presentation operation that we have. You have a vaudeville theatre in Boston. You have, of course, your key cities, like Springfield, Worcester, Hartford and New Haven, and then you operate in remote places where you use four, five and six pictures a week, and where the dollar you save is the only dollar you make, as contrasted with the Metropolitan where sometimes it is the dollar you spend wisely that brings the dollar you make. We felt that this division required at this time a man who has grown up with us over a sufficiently long period to have thoroughly and completely absorbed all of those experiences that I have just enumerated. The man we are bringing to you is a man I know a good many of you know, Martin Mullin. About all of the nice things and the kind things that can be justifiably said about Fitz, from our standpoint in

"I can honestly assure you that your organization has no politicians in it. I have no use for them. There isn't anybody in this company going to promote anybody because of any personal equations or personal interests."

the home office, you could merely substitute the name of Mullin where you have the name of Fitz and have all of these statements fit.

My four and a half years with Mullin has been very typical of my four and a half years with Fitz. Mullin has been sent for and just told to go here and go there, and no questions were asked. His most recent change I think best characterizes Mullin. I am going to take the liberty of delving a little bit into his private life. Mullin has had a real uphill battle. He has a boy that has not been well, and we in the home office know just exactly what that has taken out of him, and I know of nobody that I have ever met to whom moves have been a greater sacrifice than they have been moving Mullin around and away from his domestic responsibilities.

We finally sent him to Minneapolis where he did a thoroughly remarkable job, a very remarkable job. We sent him into a delicate situation, a business that had grown for 20 odd years with definite traditions, most of which were foreign to our method of doing business, and it took a pretty good tactful gentleman to go up there and take hold of that thing and not kick the skids from underneath it. He not only did not kick the skids from underneath it, but he took all that self-same manpower, including the son of the owner of that business and converted them into real organizational people, and built a good will in a short time for our company up there which is unmistakable. He co-operated thoroughly with his distribution department there.

## Mullin Makes Decision

Finally in Minneapolis he found the spot that was doing his boy a great deal of good. The doctor up there treated his boy and helped him a lot, and it was a pretty ticklish thing to ask Mullin to leave. I called him on the telephone in Minneapolis a couple of weeks ago, and I think I said, "How are you?" He said, "Fine." I said, "You are going to Boston." And I remember that all he said was, "Wait a minute." That was to give him a chance to catch his breath on the long distance telephone, and I guess he caught his breath for a minute, and then he said, "O. K." I cannot tell you quite the emotion I felt because of the situation I knew about, and finally I said, "Now, you better hold that decision until tomorrow morning. Go home and talk it over with your family." But, characteristic of him, he said, "I will make the decision for the family. It is all set."

Now, for the benefit of those of you who have not had personal and intimate contact with Mullin, that is the kind of a human being you are getting in New England, and what is most important from your standpoint, is that the same fine representation that you have had in New York through Fitz, the same fine, patient education that Fitz has been giving you, I know will be continued by Mullin, and there will be the same unstinted and whole-hearted desire to see you grow, that you got from Fitz, you are going to get from Mullin. If you think Fitz has annoyed you with long hours and nightly chattering, why you have got another one coming. You are going to have an opportunity, I know, to meet Mullin at your theatres at midnight and after midnight and quite early in the morning.

I have deliberately gone into this description of Mullin because this is such an important division. It is growing rapidly to the point where the company looks to us for a return at least equal to that which we are now getting out of any division in America. As a matter of fact, the only division in America that returns a greater number of dollars to the company, and should, because of its greater investment, is the division of Chicago and Detroit. Immediately following that division comes the New England; also, immediately following that division from the standpoint of capital invested comes New England. But with

"What I think we have done with you is to express great confidence in you, great respect for you, and a willingness to be as patient with you as you would chose to have us be. In return for that we ask the same thing, we ask you to be just exactly as patient with us, no more, no less."

these recent acquisitions, and when you have fully absorbed and are fully realizing all your possibilities here, your division will undoubtedly take its place right alongside of Chicago and Detroit for returns.

## Increased Opportunities

To those men who operate immediately under Mullin, and I refer specifically to Messrs. Branton and Cuddy in this instance, I know you will give to him exactly what you have given to Mr. Fitzgibbons, and that you in turn will receive just that from him, and I want you to know that we are looking forward to you more anxiously than you are to us for increased opportunities for you. I visualize these next five years—if I come back here and talk with you five years from today, I think I will tell you a story that is going to be multiplied quite considerably over the story I am telling you today.

Mr. Zukor, at the present moment, is in Europe laying the financial foundation for a spread of this company's activities throughout the world. I look forward in a reasonably short time to be able to call you, and you, and you, on the telephone and tell you to pack your bags for Australia, and that with no greater tremor in my voice than when I tell you to go to Carolina from here. And if we do our job right that is not anywhere near as wild a dream as when we said a few years ago that if we did our job right we would be represented everywhere in the United States.

The fellows who have popped through for the bigger jobs have invariably been those fellows who learned to honestly take communion with themselves and honestly appraise themselves and honestly have a credit and debit sheet of their own activities. That is the biggest step forward in any man's progress. When you have licked yourself to the point where you really make up a sum total of yourself and do not jolly yourself, you have made the biggest step forward in advancement, and that is approached only by your ability to teach yourself to think in a calm, organized manner. While I have repeated this and repeated this, and while it is probably the tritest thing I say, I do not ever expect to stop repeating it because I hope each time to face new men, because I know when I am facing new men our business is growing, that we are not at a standstill, and I want to admonish you to the fullest extent on those basic fundamentals.

## Individual Latitude

As I said before, I have no use for overnight geniuses. I cannot help it, because I have seen a lot of them come and go in my time in this business, and I find myself unconsciously drawing within a shell when I meet a miracle worker. All I mean to convey by that is that there is nothing mysterious about this whole thing, and your progress is in the ratio of your willingness to prepare yourself properly and think your way through.

While we are trying to standardize certain phases of our operation, particularly during the course of rapid expansion, we standardize and send out from a central source as many standardized helps as is possible, yet I realize that finally the most important thing for us is to be certain that the educational processes leave with each man enough so that he may exercise latitude in his work. While it is true that we do send from the home office so many formulae for theatre operation, conduct of employees, while your pictures are bought for you, while manuals are sent to you on advertising, while your attention is directed by calendars and other devices to this holiday coming and that one coming, and all that sort of thing, and while young men are traveling the country educating your front house employees for you, while all of that is going on, yet I believe that slowly but surely we are equalizing that with the increased latitude that is being given the district managers in contemplation of their district problems. We receive in the home office some 75 or 80 district managers' letters weekly. These are individual district letters, and are a resume of your district activities. It is interesting to note the different characteristics in each letter, so that I believe that slowly but surely we are not destroying initiative and individualized thinking in our manpower. The very nature of this business makes you a better man for all the additional counsel that you can get.

I was very fortunate in my career in this business, fortunate to have got mixed up in a large enterprise very early in my life, and the only credit that I want to take unto myself is that I availed myself of everything that the large organization had to offer me. I never felt that I wrote the ticket on any phase of this business, and I know that everybody's opinion was very, very important to me. My office door was always open, as it is now, and everybody came into it frequently, and I listened and took advantage of everybody's experience, and if I get credit for having been a successful showman, that credit is fundamentally because, as I say, I was fortunate in getting into a large enterprise early and taking full advantage of all the fellows in it, to give me everything they had.

## Use All Aids

That is very necessary, because the human being does not live who can sit in the projection room and look at a picture and write a complete ticket for it. Another mind and another thought, and another mind and another thought, insures your approach to getting the maximum benefit, and that is how I like to visualize this organization, and that is why we have these words here, "Know your organization." Because your individuality and your individual approach to your problem can be greatly helped and your individuality given greater expression by your willingness to avail yourself of all of the things that are there for you to utilize.

Our company, as a whole, has made great progress in these 18 months. I do not suppose that any of us, in all our experience, have known 18 months of pictures such as have come from the Paramount Studios in this period, and, boys, I want to assure you that it is not an accident. In effect what took place was something like this: Mr. Lasky's early experiences in the show business, his vaudeville producing and the musical things he used

"We religiously avoid the cheap, petty claptrap that this business used to be so full of and I believe that the same is true to a greater or less degree, throughout the entire field."

to do as a young man, just came in great stead in the talking picture era, with the net result that he has stepped far ahead on the proposition, and the same kind of organization that we are talking about here, the same kind of thinking, as nearly as it is applicable to a studio, has permeated the studios.

The best testimony to that statement is that when you examine the list of players, the successful players on the Paramount program today, what do you find? You find that Paramount has within its stock company more successful players than all of the other companies in the industry combined. Now, someday, just as a little exercise for yourself, add them up, and then add up everybody on everybody else's program, and see the net result. I would be afraid to begin to enumerate them because I know I could not count them, but just as we are trying to give birth to greater opportunities to youth and young men, so exactly has that process been followed through at the studio, and we have been so spoiled in the home office that when a Paramount picture comes along—I know a year or two ago we used to think in terms of "pretty good picture"—we just do not expect anything but that from Paramount, and I know it is a shock when we get a picture now about which there might be some debate as to which house it ought to play. That has taken place there and it is well for you to keep that in front of you because the company as a whole is no better or worse than any of its component parts.

## Paramount Changed Plans

The distribution department necessarily, with the changing times and circuit development, is changing its plans considerably. They are going to make a very substantial bet this year on the things I have been talking about. They are going to bet that through the studio's activities and your proper support of the product, that they can sell this year on a basis of taking a greater chance than ever before in the history of the company. In other words,—the company is going to go out almost whole heartedly on percentage this year, almost wholly for its entire program, and you can well realize what that means. There used to be a time, and only recently, when George Schaefer could look at his division in advance and know what the company was going to do in distribution, but next season he has got to look out for an entirely different problem, and he is going to look to our own theatres to a tremendously increasing degree for support, in establishing it properly in the key centers in which we operate, because unless we do that, he is going to be wrong in his selling plans, and if he is wrong in his selling plans, we cannot save it by anything that we might make off any other product. I can guarantee that. So, you have now within the company a thoroughly co-ordinated program of procedure, each link completely and unquestionably dependent upon the other, and if we make a mistake and do not do our job right we are going to tie up a lot of ambitious young fellows in a lot of other departments and I know the boys in the distribution feel just exactly the same toward us, that if they make a mistake and do not see the joint problem of the company, they are going to be very unfair in tying up a lot of us, and with that thing firmly fixed in our minds, I want to tell you an interesting thing that took place a couple of weeks ago.

About two weeks ago Messrs. Schaefer, Clark, Bill Saal, and myself sat down in George's office in New York and in less than two hours we bought all of the product for the entire United States and had our entire schedule for the next year in two hours. It is not so long ago that we spent two weeks on a given town, principally because we had not arrived at that point where we thoroughly

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## MR. DEMBOW OUTLINES PUBLIX EXPANSION IN NEW ENGLAND

A comprehensive outline of the company's entry into the theatre operating field, with particular emphasis on the growth of the New England acquisitions, was made by Mr. Sam Dembow, Jr., at the Boston meeting. Mr. Dembow, who was actively in charge of negotiations for the new acquisitions, was in a position to give his audience first hand information.

His address follows:

I always find myself in a rather awkward position trying to follow Mr. Katz because he so thoroughly covers his subject matter, and if I happen to repeat on some of the things he said to you, you will know that our act is not rehearsed.

During the past year and a half the greater portion of my time, as some of you know, has been devoted to the expansion end of our business, and while I have tried to keep abreast with the other departmental functions of our business, that particular phase has kept me pretty well occupied, as you can imagine, from the very ambitious expansion programs that our competitors have tried to follow through. In this past year or year and a half, as Mr. Katz related to you, we have made tremendous strides in developing and acquiring theatres and theatre circuits, but nowhere have we quite made the progress that we have right here in New England, and that was only because we felt that Fitzgibbons and you boys would and could follow through on any expansion program that our company saw fit to lay out for you.

### Millions Spent

Millions and millions of dollars have been spent in rehabilitating old theatres and acquiring new ones in New England, and I am indeed happy to say that up to a reasonable point you have justified the company's investment in this territory, and I hope that your results from now on will warrant our continued faith and confidence so that we can carry on to an ultimate conclusion the program we still have in mind for New England.

In speaking of our New England operations today, I think it might be well in passing to say a word about how our company came into the theatre operating field, especially since it was in the New England territory that it originally started. Some of you are very familiar with the facts, while others may not know the combination of circumstances which I might say actually forced Mr. Zukor's decision to enter into the theatre operating field.

Back in 1917 an organized group of the most prominent and powerful exhibitors throughout the United States formed the First National Exhibitors Circuit. I might say right here that Mr. Katz was one of the most promi-

nent factors in that organization. Their plan was to advance the cash to directors and stars for the making of pictures and in this way gain control of such pictures at cost plus certain overhead expenses. Mr. Zukor at that time implored both exhibitors and producers to stay in their respective fields but they would not listen, with the result that finally, to protect the company's investment, he was forced into the theatre operating field.

The very first step was the acquisition of the Rialto Theatre Corporation of New York which, with certain subsidiary companies, controlled the Rialto and Rivoli theatres in New York. Through the acquisition of the Rialto Theatre Corporation, we acquired the Graphic Presentations Company, which was operating the Fenway Theatre in Boston, and this marked the very first entry of Famous Players into New England.

In 1920 a 50 per cent interest was purchased by Famous Players in the Alfred S. Black Theatre Corporation which operated approximately 43 theatres throughout New England, a great many of which were of an inferior type, and whose annual gross was approximately \$1,000,000. A 10-year management contract was made with Mr. Black and the name of the company changed to the New England Theatres, Incorporated. Not long afterwards we purchased 100 per cent in this corporation along with the management contract.

In 1922 Mr. Harold Franklin joined the company as Director of Theatres, and one of his first steps in the New England territory was to make an arrangement with Bill Gray, who was managing the Maine & New Hampshire Theatres, whereby Mr. Gray would have charge of the theatre expansion of New England Theatres, Incorporated, and certain of the theatres of that organization.

### Buy Olympia Theatres

In July, 1925, a 100 per cent ownership of Olympia Theatres, Incorporated, was purchased from Messrs. Shulman & Gordon, and this undoubtedly was the outstanding New England circuit at the time. By this acquisition the company secured a half interest in Maine & New Hampshire Theatres, which was owned by the Olympia Theatres, Incorporated, and Mr. Bill Gray was then made manager of the entire circuit in addition to New England Theatres, Incorporated and Maine & New Hampshire.

It was shortly after this, in September, 1925, that Mr. Katz joined

Paramount and Publix was born. Then our real expansion program started, not only in New England, but throughout the whole country. However, it was not until early in 1928, after the death of Bill Gray, that we sent Fitz up here to take charge of our entire New England division.

Because of his able and aggressive management we were encouraged to combat our opposition, by acquiring theatres in Worcester, Springfield and Hartford. All the other moves we made are now history, and I will not waste any time repeating them.

You heard Mr. Katz tell you this morning about the deal we recently consummated whereby we acquired an interest in and the operation of the Netoco, a circuit of 34 theatres in 16 additional towns, also the Goldstein Brothers Circuit of 16 theatres in 10 more towns, all of which means that we have assumed a tremendous responsibility, and I just want you to know that as the company's responsibilities increase, just so much do your individual responsibilities increase.

### Thanks Schaefer

Dating back from the time of Fitz' entry into this territory, there has been one man in Paramount who has had much to do with our growth in New England, as much as any one individual, not excluding myself, and to whom I want to express publicly my sincere thanks and appreciation for his whole-hearted support and co-operation. I refer to my friend and our friend, George Schaefer. I am very frank to admit that without his guidance and knowledge of this territory our progress would not have been as rapid as it has.

I also want to take this occasion to thank Tom Bailey and all the boys in his exchange for their ever willingness and readiness to serve us whenever we called upon them.

Now, Fitz, there are a few words I am going to say to you, and they can only be few, after what was said last night. With the same energy, loyalty and ability that you have shown up to this point, you cannot help being a big success in your new assignment, and at least I want you to know that that is not only my wish, but the wish of every man in the home office.

And for you, Mullin, well, it was I who first suggested your name to head the division in the northwest. My judgment has been vindicated by your very remarkable showing, and therefore I feel confident that you will duplicate that same performance in New England.

In Atlanta, Georgia, there is a well-known newspaper published called the Atlanta Constitution, with quite a very large circulation throughout the entire South. Its slogan is, "We cover Dixie like the Dew." Now, while I realize that there is some anti-chain agitation in some parts of the country, I say with impunity that if you boys do your job well, that very same slogan will in time be applicable to the Publix theatres throughout New England.

## HUMANE SUPERVISION AND JOB ROTATION IS CRUX OF PUBLIX MANPOWER POLICY

Humane supervision of one's juniors and Job Rotation were stressed as the crux of Publix Manpower policy by David J. Chatkin at the Boston meeting. Unless this is put into effect, all statements about the development of manpower are just idle talk, he said.

Mr. Chatkin's talk follows:

As we sit back here and look out in the room we are struck with the same thought that you must be as to the size of your organization in New England. That is one of the fine things about a meeting of this kind, that it gives the boys individually an idea as to the size and scope of the company with which they are associated. I do not know of any other way in which that can be accomplished, and I am sure if this meeting should accomplish nothing else—and I am sure it will accomplish something else—you will carry back with you a picture of the size of your manpower in your New England district.

### Highlights of Division

When Fitz came up here in January, 1928, it was not until June that the New England division was broken up into five districts and those were assigned as follows:

Mr. Sternburg, who was manager at the time of the Scollay Square Theatre, Boston, took charge of six towns with a total of 13 theatres.

Mr. Moreau, who had been field representative of the Gray Circuit and who at that time was handling "The Jazz Singer" and "Rodeo Show," took over 14 towns with a total of 35 theatres.

Mr. Zorn, previously city manager at Poughkeepsie, at that time a part of Mr. Fitzgibbons' district, was brought up from there and given charge of the theatres located in Boston, Cambridge and Dorchester, which totalled seven in all, not including the Metropolitan.

Mr. Cuddy, who was manager of the Olympia Theatre in Lynn, was given charge of 14 theatres in eight towns.

George Walsh, from Yonkers, took charge of five theatres in three towns.

That was your picture. Today, as the result of the acquisition of new theatres, this division has grown in less than two years from 34 towns to 71 towns and from 64 theatres to 147 theatres. It now boasts of two division managers whereas less than two years ago it was entirely handled by Mr. Fitzgibbons, and where five district managers were able to handle the divisions there are now twelve.

From the above you can gather that the division has more than doubled itself in size. It has been broken into two sub-divisions, one

of the sub-divisions under the jurisdiction of Mr. Branton and the other under the jurisdiction of Mr. Cuddy. Mr. Branton as division manager has charge of eight districts comprising 107 theatres which are located in 47 towns.

The district managers under Mr. Branton's supervision are Mr. Zorn, Mr. Hookailo, Mr. Dempsey, Acting District Manager Mr. McNamara, Acting District Manager Mr. Shellman, Mr. Spragg, Mr. Moreau and Mr. Sternburg.

Under Mr. Cuddy's supervision there are four districts and 40 theatres representing 24 towns, with the following district managers: Mr. Smith, Mr. Cruzen, Mr. Chatkin and Mr. Shellman.

### Two Division Offices

In addition, the New England division now boasts of two division offices, one in Boston and the other in Springfield. It also has three district offices, one in New Haven, one in Hartford, and one in Yonkers.

The division also has an art shop located in Boston.

Now that, very briefly, is the picture of your division today from the standpoint of theatres and from the standpoint of men. Starting out with five district men there are now twelve. There are seven men that have come through the ranks, and it clearly again indicates what has been said here before—the splendid opportunities there are for everybody who is willing to work.

I might repeat here what was said at the Chicago meeting because it is one of the subjects closest to me and about which I feel very strongly. You all must have read the article that appeared in Publix Opinion not so long ago. I have reference to patience and tolerance for the men directly under you. Unless you have this patience and this tolerance to develop these men, the development of man power is just an idle statement, it does not mean anything, and there is not any greater job that we have than the development of man power. Be human in your treatment of the men directly under you. Give them an opportunity to think. Do not try to do all the thinking for them. You cannot develop them unless you allow them occasionally to make a mistake. Treat them just exactly the same as you have been treated, those of you who have advanced through the ranks, and remember this: That you cannot hope to advance unless you have developed in your district and in your theatre one or two men who could satisfactorily fill your shoes any minute you were promoted.

Now just think that over as you go back to your respective jobs. You cannot hope to elevate yourself out of a district as district manager unless there are one or two men equally as efficient as you are to take over your job if you step out, and if you do not develop those men in your district for that kind of advancement, you are not developing man power in the real sense of the word.

That is the real crux of any message I could bring to you. It is the most important message. Give your boys in your theatres an opportunity to do some of the work occasionally that you are doing. Pick out one and rotate him in the theatre in the various departments, talk with him and let him think, and let him give you his

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## SPEAKERS AT FITZGIBBONS DINNER

Gathered to honor an astute showman, a likeable executive, and a man who "represents the highest standards of Publix," about 350 persons including home office executives, dignitaries of city and state, and the members of the New England Division paid tribute to former Division Director John J. Fitzgibbons. The photograph below is a close-up of the speaker's table at which are seated home office executives, and the civic representatives. Mr. Fitzgibbons is succeeded by Martin J. Mullin, former division manager of the Northwest Division.

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# ORGANIZATION FIRST, THEN INSPIRATION, GOOD AD PROCESS

Complete organization first, and then inspiration, is the proper procedure in all good advertising, A. M. Botsford told Boston meeting in a brief general talk on the advertising department.

Mr. Botsford's speech follows:

Inasmuch as I am the next speaker, I find myself in a sort of tough spot.

I want to speak generally about the advertising department, to close this morning's session, and this afternoon I will ask Mr. Stewart to speak more specifically about certain of our problems.

In talking about advertising it is very difficult to generalize. Advertising is a specific problem in a specific spot, and general statements very rarely go. However, there are some general remarks about the department that some of the newer men may not be familiar with. When you are dealing with 1,561—I believe that is the correct figure; Mr. T. C. Young gave me that figure last night and I think he is the man who knows—1,561 theatres, you must realize that an advertising department in New York must be a well oiled machine, and it cannot function in any other way. It is a huge advertising agency manufacturing aids that go out into the field. Many of these aids are general, many of them are specific. The specific problems are, of course, the great problems, the ones that take the most brain work and the most time and the most effort.

In making this advertising department up in New York we have followed the procedure set forth by the director of management and have tied ourselves in with the divisional management. Most of you know this set-up, but I will just repeat it hurriedly. The divisional director has a co-operating advertising assistant along with him, known as the divisional advertising man, in addition to his divisional booker. There must be two divisional advertising men for New England, and they are Earl Long and Richard Dorman. After these division advertising men are the district advertising men, of whom there are twelve in the New England Division.

## Organized Ad Men

I do not put myself out of the category of the class that runs the danger of being those men who are called the over night geniuses. That is the thing I want to talk on a little more specifically.

What I mean to convey is this, that when Mr. Katz speaks of organizing yourself for your particular problem, the hardest part of doing that organizing is along advertising lines. Inspirations for campaigns come in advertising out of the air, and the advertising man who does not organize himself is the man who runs the danger of being that genius, that over night genius, that we are not so fond of.

The advertising man—and it applies to managers who are doing their own advertising too—must start off and organize himself for his problem in advertising. He must arrange his program of advertising and his thoughts on advertising, and it must be down in black and white. He must know his picture, what he has got from the home office to help, and he must know what he is going to do for the particular campaign. The fundamental principles of the manager's function are newspaper advertising, his lobby and the trailers. Twenty-five per cent of his work should be concentrated in those three things. When he has that all organized and down in black and white and set down orderly and he knows what he is going to do, then these inspirations that come out of the thin air can be added, but if he starts

out by trying to pick up an inspiration for a campaign without sitting down first and getting down all the things he wants to do in black and white for that campaign, all the help from the manual and from the press sheets and from previous experience and everything that has been told him—if he does not do that, he is going to be one of the geniuses that wash out over night. That applies to the theatre manager who does his own advertising, to the advertising man in your district, to the advertising man in your division, and to Mr. Stewart and myself.

The functions of the department are too detailed to go into here, but I think I will ask Mr. Stewart to take up a few of them after lunch. Some of them are connected with advertising records. We would like to be able to tell you, but it would take quite a while, why we have advertising records, what they are, and what the necessity for them is, how they should be filled out, and what the necessity is for getting them in on time; why we want tear sheets, what good they are, and how we compile the budget. Budgets are getting little attention, nobody pays a great deal of attention to advertising budgets, but they are made up very carefully.

## Watch Percentages

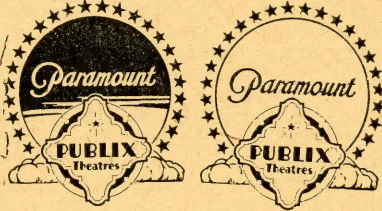
In addition to the budgets, one of the functions of the advertising department is to watch percentages which gives a visual appreciation of what is wrong in the advertising expenditure of theatres. If we have a theatre which is spending 12 or 15 per cent of the gross for advertising, we want to know what is wrong. We go to the tear sheets and see advertising on Monday for pictures opening on Sunday, bigger than on Sunday, with half-page ads when they are not necessary, and all kinds of loose expenditures in advertising.

I am speaking very hurriedly, but these are some of the functions of the advertising department in New York, and it is a large job when you think of 1,500 theatres, with all these different with half-page ads when they are organized so that they have their work mapped out day by day, hour by hour, and they know what they are to do Monday morning. They look at a picture every day, sometimes two a day and sometimes three, and they know what they are going to do Tuesday morning. They know when the booking letters are going out, and they take the experience on the features and put them in the booking letters and send them to you and show what has been done on campaigns and what should be avoided. These are some of the direct benefits from New York to the theatre managers and the advertising men.

All of these are general statements about the organization of the department, and it will include the organization of a circuit art department to be handled by Mr. Edwards and Mr. Wellington. This department will function for the entire circuit. Mr. Wellington is beginning the preparation of an art manual which will be published probably every two weeks and this manual will contain art suggestions, actual pictorial suggestions of coming pictures, suggestions that can apply to coming pictures and can be clipped out and filed for other pictures to come, full of general information on parts and of great service to the artists. That is, our manuals will go to the artists in the theatres, not directly to the manager, but to the artists, and his manual is designed to help the artists in the theatres. The manager of course

## TRADE-MARK!

What the new Paramount Publix sig cuts will look like! The reproductions below show the white on black form and the black on white. It is expected that these will replace all former Publix sig cuts, and mats in various sizes are now being prepared. Later new decalcomania signs will be made for box-office windows. Trade-mark is now being registered.



## AD DEPT. WORK EXPLAINED BY STEWART

A talk covering in detail the functioning of the advertising department was delivered by Lem Stewart at the Boston meeting of the New England Division on May 7th.

The difficulties confronting the department when new houses are taken over was stressed, and the co-operation of the men in charge of them, it was pointed out, would do much to facilitate the eventful establishment of a smoothly functioning routine.

The tickler file as a necessary theatre adjunct was next explained, Stewart emphasizing the fact that when a file is sent out, it is not filled up with all the forms and memoranda that have gone out over a year, but is rather a file of original suggestions.

The function of the picture manuals put out by the department was next discussed. It is divided into three sections, publicity, exploitation, and newspaper advertising. Each manual is valuable not only for the picture for which it was designed, but is full of suggestions that may help the manager sell other attractions.

Cost control of advertising and how the department studies tear sheets were also taken up.

will get copies of these so they can follow through.

## Will Tour Country

Mr. Wellington will go about the country from time to time inspecting the art shops we are operating in the circuit now and will be able by his knowledge of the men and the work they are doing, the costs they are running up for supplies, to work up a very efficient department that will not only improve the service we are getting from the artists now but actually save money in the purchase of supplies. This department has just been established.

The home office advertising department also includes Publix Opinion, which is, I think, a very valuable publication and handled by some expert showmen. This Publix Opinion, it is of course necessary to read thoroughly. There are a lot of things that can be clipped from that for future use and filed in a tickler file. That is a very important part of the manager's record, and that is supplied by the art department. We show you how to use the tickler file, how to file material from trade papers, from Publix Opinion and manual for use on coming pictures. A man will often see something that may not hit a picture this week but will apply later on and he knows how to file it and where to put that material which comes out of the home office advertising department so that he can use it when he needs it.

## Lt. Gov. Youngman Sees Big Future For Publix

The great part which the moving picture plays in the life of today and the high quality of entertainment contributed by Publix, were stressed by Lieutenant Governor William Sterling Youngman, of Massachusetts, in his speech at the banquet to Fitzgibbons. Lt. Governor Youngman represented Governor Allen at the event.

"The State of Massachusetts, my chief, His Excellency, Frank G. Allen, the Governor, and all of us at the State House, appreciate the very high quality of public entertainment that Mr. Fitzgibbons has been responsible for in our midst," said the Lieutenant Governor. "He will get always the very highest and best gilt edge certificate from us wherever he goes."

"We appreciate in the Executive Department of this grand old Commonwealth of Massachusetts the part that the movies and the talkies has in our life today. They are certainly, and in all seriousness, the most moving and most changing element in our public life. They start a new business every day, new plans for the public entertainment, instruction and encouragement."

"I predict a great future for this business, constantly expanding, and I predict that the principles that have started this great organization that is chiefly represented here tonight, and that has been so much helped by the splendid personality of Mr. Fitzgibbons in this territory, will go on, will win in the future, even greater triumphs than they have won in the past."

## BOSTON MAYOR LAUDS PUBLIX PROGRAMS

A fine tribute to the brilliant role played by Publix in elevating the standards of life of the community, was paid by Lieutenant General Edward L. Logan, representative of Mayor Curley of Boston, at the Fitzgibbons banquet.

"I am very happy to be here tonight," said General Logan, "and to bring to our distinguished guests in this great gathering, the greetings of the Mayor of Boston, who regards it a solemn and sacred obligation to express to you his regard, his esteem and admiration for this great audience representative as it is of every theatre, every division and every department of Publix Theatres."

"The Mayor of our city has been very much interested in the character and type of entertainment to be given to the people of this city. He has asked me to say that he is grateful to this organization for the cooperation with which his effort has always been met, and he particularly wanted me to express to your distinguished guest that the help which he has generously rendered to the Mayor and his office in his effort to provide for the safety and security of those who are your patrons."

"Your organization has produced happiness and education and training and culture to all who have been privileged to visit your home, and I am sure that on an occasion like this, I but speak the true sentiments of the Mayor when I say that we are delighted to have had with us here in New England so splendid a representative of our traditions."

## CHATKIN TALKS ON MANPOWER POLICY

(Continued from Page Eight)

ideas. Only in that manner can you build the man power that is going to come up, and only in that way can you advance yourself and in no other way.

## Stoddard's Department

Now I want to say just a word in recognition of Mr. Stoddard's department and the excellent job that has been done up here by his boys, Mr. Rosenberg and the new men that are here. You will find that these boys you are now getting in touch with have the ability to do an excellent job, and I am sure you will give them every co-operation.

Mr. Schosberg, who handles the installation of the machines and the merchandising end of the business, has also received marvelous co-operation in the New England district, and I am sure it is going to bring a fine revenue to you, and everything you can do to aid that he surely will appreciate. I think that goes without saying, too.

I might again touch on one of the important things we touched on in Chicago which is definitely part of the meeting, and that was sound. Don't ever for one second let up your vigilance on sound in your respective theatres and districts. That is the all-important question in the operation of our theatres, something that deserves your attention every minute of the hours that you are away from or around the theatres. Don't take anything for granted in respect of sound because in no other way can a theatre more quickly pass out of the picture than by neglecting sound. And I need only add that I know you have the keenest appreciation of that fact, and I am just emphasizing how important it is to remember it always.

I also want to say that the accumulative first month's prize of the New England division which I was so happy to offer was won by Mr. Howe, of the Gorman Theatre in Framingham.

I could go on talking at length about a great number of subjects but the time is rather limited, and I am sure you have gathered a great deal from the things you have heard. The only thing you have heard about Mr. Mullin is that he is going to come through, he is going to give you a real administration up here, and you will be just as happy, I am sure, with him as you have been with Fitz. I do not think you can say it in any other way and be expressive about it.

## Know Your Organization

In closing, I want again to call your attention to the necessity of knowing your organization. This is becoming rather trite but we in New York are nothing more or less than a service station to serve you, to give you what you want when you want it and in the best manner we can obtain it, and if you do not take advantage of everything that is there for you you have no one to blame but yourself. That is why you should read what is written here on the wall. That expresses it fully.

We are going into the second month of our second quarter. I know you will be interested to know, and it may not be new to you, that we are behind the national quota, materially so. It behooves all of us, then, to do everything that is humanly possible to try to recoup some of that amount that we are behind and try to make it all up if possible so that we will come through this second quarter of this year with the kind of results we had hoped for.



# TALK ON PERSONNEL STIRS MEETING!

## MANPOWER IS COMPANY'S BIGGEST ASSET, SAYS BARRY

Although manpower's valuation is not included in the financial statement of the company, it is the company's greatest asset, according to John F. Barry, Personnel director, who delivered one of the most important talks at the Boston meeting from an institutional fact-angle. So significant was this talk from a "Know Your Organization" viewpoint, that it was highly commended by Mr. Katz, and other Home Office executives.

Mr. Barry's talk in full follows:

Any discussion of personnel before the members of this Division is particularly appropriate, and, because of what happened last night, particularly opportune. More assistant managers have become managers, more managers have become district managers, more district managers have become division managers, from this division in the last year than in any other division of the company. Besides that, last night you saw the most striking example of what might be called the possibilities of a career with Paramount-Publix, and that is why I say now that any discussion of man-power and personnel is particularly opportune and appropriate here.

Mr. Katz has said that manpower is the company's greatest asset, and when he says all this he says it advisedly. The assets of the company, as far as equipment, leaseholds, and properties are concerned, are set down in hundreds of millions of dollars. No one has ever seen the assets of the company's manpower included in any of the company's financial statements. Why? The value of some assets are not easily calculated. Mr. Katz' appraisal of the value of manpower is convincing enough. It should make each of you realize your responsibility.

I will try to help you to that realization in the few things I have to say, so, as I talk, do not sit listening and saying, isn't that very interesting, but apply it right to yourselves, because I feel every sentence hits right home to each of you.

### Record Kept

One function of the personnel department, in which you will be interested, is the record, the week by week record that is kept of every man in the company. This is a real incentive to the man who knows he is doing his job, because he knows he cannot be lost in the shuffle. He knows that every week a careful, detailed, specific report of just what he is doing in his job is brought to the attention of the home office executives. It also puts a certain sanction on the work of every man because he realizes that negligence, carelessness and ignorance just cannot go undiscovered.

It has been said that Paramount Publix is looking for manpower. Now, do not let that statement be misinterpreted. Right now 60 men, experienced men, are completing training and awaiting assignments. 36 men at the managers' school will soon complete their training and be ready for assignment. 44 assistant managers are getting ready for the company's next call. So, do not let the statement that Paramount-Publix is looking for manpower lull anybody into a certain false security that is dangerous.

We all appreciate the part taken by the members of this Division in helping to train men for the company's needs. The facts I have given—the number of trained and experienced men available for assignments—should really be an incentive. Why? Every expansion of the company brings you

more new opportunities. The fact that trained and experienced men are ready, and will be ready, to meet any expansion, only emphasizes how clear the way is for your own promotion.

I wish you could sit in the office in New York where every day men apply for an assignment with this company. I do not refer to men who are out of work, so-called experienced theatre managers, who could not make the grade with other companies whose standard is much lower than your own, and consequently could never make the grade with Paramount-Publix. Those men deserve no serious consideration. But I am talking of successful theatre men, men employed right now with other companies, who seek every day an assignment with your company. Why? We naturally ask them that question, and their answer will be very interesting to you.

They say, "Your company is the leader. It offers a man more opportunity. It gives every individual theatre manager services which managers of other circuits never get. It promotes men faster. It gives them a certain latitude in operation so they can apply their own initiative and their own ingenuity and their own originality. It gives them elbow room." And, as one man said, "Anyone who wants to work and knows this business wants to get with Paramount Publix."

Sitting in the rear of the room is such a man, an experienced theatre manager with three or four years' experience, who applied to us not so long ago and who is now in this territory becoming familiar with Paramount-Publix routine. He happens to be, as we learned later on, the brother-in-law of Roxy. The day he joined Paramount-Publix Roxy called on long distance and congratulated him. The application of that is quite significant. This morning—I asked him—how he liked his work, what he thought of the company, and he told me he found here what he found nowhere else, careful, well calculated, business-like approach to every problem of theatre operation.

Not only experienced theatre managers are seeking assignment with your company, but men from every business who realize that here in this business with this company men who want to work and men who want to think can get somewhere.

An average of 3,000 such men every three months seek assignment with your company. They feel that there is no mystery in this business. They are right. They feel that a man who will work and think can make his presence felt. This business—as no other business—offers opportunity for those who like the challenge of new problems every day, and the speed and originality and ingenuity which the business demands.

They know that eventually the investment of their time and effort will pay them dividends. Men from practically every college alumni association in the country have been attracted to the business. Such men are trained as you know first at the company's theatres and then at the managers' school, and that brings us to a discussion of the managers' school.

### Managers' School

Such a discussion of the managers' school is particularly appropriate here, because more men from the managers' school are

working now in this division than in other divisions. More men are now training at the managers' school from this division than from other divisions. In the short time that has elapsed since the organization of that school we have had one division advertising manager, six district managers, six district advertising managers, and nine men have won assignments in home office departments, besides, over 75 managers of important theatres of your company—all trained at the Managers' School.

I listened to Mr. Katz' talk this morning, and I heard mention of many things that have reference to training. Mr. Katz is the teacher at the school. I heard him mention such things as principles, system, methods—You heard him say educational processes. You heard him mention organization, you heard him stress a systematic approach to your problems and all these things are only part, as you know, of any educational system—of any training.

The company, as no other company, seems to feel that the trained theatre manager is the man to fill the position today rather than the so-called showman who has nothing to learn.

By that I mean the showman who feels that somehow or other God gave him some special gift at birth, some special angel picked him up and put in his mind something no one else could get unless they got it likewise, that he was born back stage, and when in short pants he became an usher, and after that went right along, and as soon as he had his checked suit and his false diamond, he was a showman, and any method of training, any method of business-like approach to his problem had no interest to him, it just had no place in the business because he was God's gift to the world, he had that God-given gift called showmanship he need not learn.

In this company you find something quite different. Every home office department, as Mr. Katz said a few minutes ago, sends out information definitely calculated to help train you, and the managers' school, and more recently the district managers' meetings, and the Chicago convention and this meeting all emphasize that facts and not guesses are essential in your

Do you  
**PUT**  
— OR —  
**TAKE**

**BRAIN-POWER!**

The official company  
**BRAINPOWER EXCHANGE**  
is your weekly issue of

**Publix Opinion**

It's only fair that you contribute at least once a week in order to make the weekly collection of its hundreds of career — building showmanship helps!

**KICK IN! NOW!**

business. The president of the Drake Hotel wrote in that he was much impressed by the serious attitude of the men assembled there.

Now, do not think because you did not happen to go to the managers' school that the training that we talk of here does not apply to you. Each of you have at your theatre a school. Every time the seats are empty there is the lesson, why? Here is a lesson for the man who wants to think. Why didn't they come? What could I have done to bring them there? What mistake did I make in trying to bring them? When the seats are filled, there is another lesson: Why are they filled? How can I use that same factor of drawing people that I used to get them here next week and the week after? And every time you sit down to your weekly report and study expenses you are studying, and I use the word advisedly. You trace out the results of each expenditure. You study ways of more ingeniously and effectively determining expenses. You study product, program arrangement, the copy and coverage of advertising campaigns. All this is only an evidence of the thinking attitude, and I know every one of you agrees with me that the manager of even the smallest theatre is attending a school. Every time he goes down to the theatre he starts the school session and when he leaves the theatre at night he is ready for problems of the next day.

Someone has said, this is a young man's business. Young men are not men of 20, 25, 30, 35, or 40. I have met young men of 25 who were old, and I have met old men of 40, 50, and 60, who were young, because their attitude was young, they had an enthusiasm and they had an energy and they had a freshness of viewpoint, and they had what we might call the spirit of this particular business that you are in.

The young man, no matter what his age, who is in a rut is old. The man of many years, no matter how many, who is not in a rut, but who brings every day to his work that freshness of viewpoint which has been emphasized so often for you is young. In this business there are no time clocks. In this business there cannot be ruts. In this business there are no yawns, and there is no monotony. The only man who finds any phase of theatre work monotonous is the old man. The young man can never find it monotonous because he realizes that he must be reborn every day, and that every day a new business is born with new problems and new difficulties which are all the time stimulating him with the realization that here is a chance for a man with any originality, and ability and with any desire to get anywhere to meet the challenge of new problems.

Someone has said that circuit operations—and Mr. Katz mentioned it this morning—limit the individual manager's ingenuity. Critics of circuit operation speak of some mysterious red tape that binds the theatre manager's hands and stops his thinking. Will you do me a favor? Will you sit down tonight and take up one by one the functions of your home office departments and your district department, and then see how much time and effort these functions take from you so that you can now devote yourself to the real essentials of the business? You will be startled. It will be amazing to learn how many things you would have to do if you were an independent operator, which are now done for you so your time is available for real theatre management.

### Many Services Available

Look at it from another angle. Consider how many services come to you almost as easily as pushing a button, services, information, specialized expert advice, which no one man in the world could beto

## SCHAEFER SEES BIG FUTURE IN MANAGEMENT

"If I were starting in the picture business today," declared George J. Schaefer, eastern division sales manager for Paramount Publix, at the New England Division meeting, May 7, "I would go into the theatre management end of it. From the distributor's viewpoint, you are just beginning where we started ten years ago, and the opportunities for success are limited only by the assets of the individuals in it."

This statement served as an introduction to a talk on product for the coming year. With a record year behind it, the production department is all set for the most ambitious schedule in its history.

Schaefer pointed out that the closer affiliation between Paramount and Publix that he just been established will find an immediate reflection in picture product which even more than ever will be designed for their box-office value.

expected to keep within his own skull, and because all this is done for you any man with circuit operation assistance should be able to make any one theatre pay much more than any independent operator could make it pay. If the independent operator gives to his work a certain enthusiasm that you do not give, it may be that you forget what differences there are. He has to eat regularly, and the independent theatre manager knows that a check will not come every week no matter what he does, but he has to get out and hustle. Where is your incentive? Why, this: The record of promotion, the climax of that brilliant career to date which you saw last night, the \$30,000 in prizes that the company has offered to you men for your efforts during this quarter, insurance paid for by the company, given to every manager who has been with us for six months, the opportunity to buy stock in the company at a price far below the market—do you need any other incentive? The very business that you are in is an incentive and any man who can stand outside his theatre at night and see tired fathers who went in with their worries of the day's work marked on their faces, coming out happy, does not need any other incentive. Any man who can stand in his theatre and see the mothers and daughters of the community safe there and happy there because of his efforts, does not need any other incentive. I often wonder if we realize our responsibility and our privilege.

A new trade mark has come into existence, the Paramount-Publix trade mark. Many years ago it was said—and it still is—If it is a Paramount picture it is the best picture in town. It has been said, and justly said, if it is a Publix theatre it is the best theatre in town; and of the Paramount-Publix manager it will always be said, if he is a Paramount-Publix manager, he is the best manager in town. What that Paramount-Publix trade mark is going to mean will not depend so much on the millions of dollars in advertising, it will not depend so much upon the elaborate theatres, but it will depend, beyond all other things, on the contact of 1,500 managers every day with millions of people all over the country, and they, and they alone, can make that newly established trade mark, Paramount-Publix, carry the message that it really stands for.

You know the privilege that is yours. You know the opportunity that is yours. What I say is only what all of us here feel and what every one of you men feel. The responsibility is heavy, the privilege is priceless; you measure up



## Development of Department Heads Wins Mr. Katz' Praise

The manner in which the various department heads had organized their departments and were able, in a clear, concise manner, to explain the nature of their work to the members of the Boston meeting was a source of great satisfaction to Mr. Katz, who commented upon it in the most commendatory terms.

"I listened to the very splendid remarks made by the boys to you," said Mr. Katz at the meeting, "and I get a tremendous thrill out of each one of these meetings that I am privileged to attend. First, it seems to me only yesterday when I was wondering whether these fellows could measure up to their responsibilities, wondering whether they would work hard enough for it, and each meeting I attend I see them more than measuring up, able to stand up on their two pins and tell the story of their departments well and command your attention and your respect. That is my great thrill, and I would have to be completely emotionless, I suppose, not to exult and thrill in these meetings.

### Tickler File

"I hear statements made to you, and I hope always that you get the significance of them. Mr. Stewart passes over lightly, only because of the limitation of time, a subject like the tickler files, and I wonder when he mentions tickler files to you if anything really happens with you because it is a marvelous post to lean on in case of trouble. In other words, the boys have devised something for you to use when you dry up sometime, which is natural with all of us. At times we may tire of suggestions of one sort and another and we dry up, and then you can reach into the tickler file and there is a great ocean waiting for you there, something that will pull you through a tight place.

"And so with all of these mediums that are being provided for you—and I presume somebody that was not in our organization and did not understand what we are driving at might say, 'Oh, well, it is a lot of baloney, apple sauce, and that sort of thing'; but I know that if I got into a rut tomorrow and did not know which way to turn, I know what I could get out of that tickler file.

"I read each week the manuals that are sent out, and each week it is a re-education again to me. I try in my own way to visualize what use I would make of that manual if I were thrown back in the operation of a given theatre

or group of theatres, and I marvel at what is contained in these things when I look back at the type of advertising I used to try to write 10 or 15 years ago, when I had not the first understanding of clean advertising, proper border and margin, signature cuts.

"I think of all that is there, and I admonish you to use it, I admonish you to study everything that is coming to you, because we are driving the boys in the home office at a terrific pace to get that stuff out to you. We just never stop to ask them what they are engaged in at the present moment that will preclude sending some aid to you. We just insist that you get it.

### Publix Opinion

"I hope that Publix Opinion is not one of those things you are just too busy to read every week, that you get it today and postpone reading it for a day or two or three. I know I am never too busy to read it immediately. As a matter of fact, either Mr. Dembow or myself, usually both of us, pass on every bit of copy of any significance at all each and every week before it is published. We are not too busy for it.

"Mr. Serkovich takes up a considerable amount of our time every week, the time of all of the executives, in talking to them and preparing that Publix Opinion each week, and I hope that you take out of it to a reasonable degree that which is put into it.

"Now I could go on and enumerate every department in just the same way, but I feel that a great many of you know about it and the work is brought to you, and that is brought to you by the boys who contact you frequently from New York. I have just about this to say to you in conclusion.

"Your opportunities have been stressed, your obligations have been stressed; the warmth of feeling and cordiality that your executives desire with you has been stressed, but I wish you boys would leave this meeting with a program something like this in your minds. I wish you would carry it out. It is awfully good.

"I wish when you go back home that you would try to repeat in words actually the story of last night's dinner and today's meeting to your families,

to get them in your confidence and tell them everything you have listened to, all the fellows you have met and the story that was brought to you, and then while you are telling your families that story see if you do not then automatically prescribe your own future ticket.

### The Family Knows

"I am sure that you cannot tell the story of last night—I know I could not, I know I feel like I cannot go back and talk to mine without feeling I had a great opportunity in being here yesterday. I said once at a meeting that you do not fool anybody when you fool yourself, you do not fool anybody else, and from my experience I do not think you ever fool your families. I think your wives and mothers may say nothing but I think down in their hearts you are not kidding them as to your progress, good, bad or indifferent. They know when you are getting ahead, and they know when you are not. And tell them all the story of your meetings, as fantastic an Arabian Night story that you have listened to of opportunity, and then promise yourselves and to them your own participation in this great adventure we are all participating in.

"We have no right to grow any faster than what we can keep pace with in return on our capital. We have a right only to anticipate that to a degree, and our anticipation of that is based entirely on our belief in the willingness of you men to take on additional loads all the time.

"So, I say once more to you, take stock of yourselves, really appraise yourselves, make up your minds, with all the heroic work you have done and all the heroic effort you think you have made, that you are going to leave this meeting determined to swing New England right over until it becomes Division No. 1 in returns.

"In behalf of all the boys here and the boys in New York, I thank you very much."

After the tremendous burst of applause which greeted Mr. Katz' closing remarks, Chairman A. M. Botsford adjourned the meeting.

### Tie-up Combats Miniature Golf Course Opposition

James E. Harris, assistant to Publicity Director Harry K. McWilliams of the Palace, Dallas, made a tie-up which effectively combats opposition of miniature golf courses which have sprung up all over Dallas. Theatre offers two passes to anyone making a course in par; hasn't given any away yet, because it's hard to do. In return it has its programs on score cards, and posters favorably spotted at each "course."

## CONSCIENCE IS ONLY BOSS OF PUBLIX

(Continued from Page Seven)  
appreciated each other's problems. The distribution department went a long ways with us this year. They wrote a ticket for us so that when I came downstairs I said to our boys that had I been asked what I thought was a fair ticket on the purchase of the product, I could not have written one anywhere nearly as well as the one that was written for us for this coming year. It had, in addition to the actual terms on the product itself, the finest understanding of where we were going theatre-wise, and of the spirit that we needed to carry on through, and that is why I said to you at the beginning and emphasized to you just exactly what your problem is in your appreciation and support of your product in your theatres.

### Talk Is General

Now, I have rambled on through a variety of subjects because I asked Mr. Chatkin this morning as to whether or not this meeting was to be devoted to any specific problems and he said that it was not, that he thought we would each have a story to tell you rather general in nature.

There is one more subject I did not want to forget: In the process of expansion and taking into yourselves as we are all over the country so many new projects, exercise that same patience with all of the new fellows you take on, just as we have tried to exercise it with you. Don't approach any of these new acquisitions determining first how bad it is, this thing, that thing or the other thing, but just be on the level with yourselves and look back a little bit at yourselves and see the condition that we were all in a short time ago and what progress was made by that patience, and do that with the new fellows that we have coming into the organization. Drive hard, and do not be afraid to put a load on everybody's back, whip your stuff into shape, but be human about it, and do not ever be too busy to drop a note or a word to this fellow or that fellow and the other fellow in your respective theatres or districts, that will just help him along a little bit. If you will keep that human note in your activities you will get much more work

out of your fellows, they will enjoy giving it to you, and they will like it better than anything else they may do in their lives, and your company will prosper the more.

As far as I am concerned, everybody in Paramount is my best friend. The grass does not look green to me away from this company, but it is greenest right under my own nose. We, in the theatre department, have followed the example that was set in the other departments, where they have a very fine record, and that is this: that with one exception in all this United States every job is filled by somebody that came right through the ranks.

There were very many discouraging moments in the early days, and there were many temptations—and are yet—to reach out here, there, or the other place, and give somebody an important post, but with one exception we have never done that, and even that one exception which I refer to, Bob O'Donnell, down in New Orleans, is not quite like bringing in an outsider. Bob wanted to be with us for a long time in the first days of my being with the company, and the only reason he did not is that he waited until such time as the man he was working for sold his business so he could come with us without any embarrassment to anybody. That, as I say, is the only spot, the only man who was brought in from the outside during this entire period.

Now, in conclusion, as far as I am concerned, I just want to repeat one more thing to you, and that is to ask you to give to us the same confidence and the same fine feeling and the same respect and belief in us as I can assure you unqualifiedly that we are at all times going to give to you. Thank you very much.

## MANUAL ISSUED FOR PROGRAM PICTURES

Headquarters activity of the Publix-Great States Division in the Second Quarter Prize Contest includes issuance of a manual on twenty-three program pictures for which there are no Publix manuals.

"It is very important during the Contest, and important at all times," states Madeline Woods, Divisional Publicity Director, in the foreword of the manual, "to give due consideration to program pictures.

"There are a number of outstanding pictures which in some instances will play only one day in the A houses, a number of good pictures which will play in the B houses, and some outstanding ones in the C houses.

"The B and C houses are getting a break. From the standpoint of sheer entertainment, some of the greatest pictures I have ever seen are going into the second or third houses. Although we are calling them program pictures, they are really splendid productions."

### Profile Contest Staged By Detroit Showmen

To celebrate the 34th anniversary of the motion picture industry, Publix showmen of the Detroit theatres staged a Profile Contest in connection with the Detroit Daily and a group of merchants who contributed valuable prizes.

Contest consisted of fifteen profiles, one running each day. Winners were determined by correct solutions and short essay on "What Talking Pictures Mean To Me." Radio set, watches, cash prizes and theatre passes were the awards.

## MASTER SHOWMAN HONORED!

A view of the banquet at the Hotel Somerset the evening of May 6th. The entire New England Division, home office representatives, the Lieutenant Governor of the state and Lt. General Edward L. Logan, representing Mayor Curley of Boston, were present in honor of John J. Fitzgib-

bons. The speaker's table, which appears enlarged elsewhere in this issue, can be seen in the upper right. The speakers all paid tribute to the man who had done so much to give to Publix the high reputation it enjoys in New England.





## MANAGERS' SELF QUIZ!

### Front House Operation

The questions appearing below are designed as a self-quiz for all anxious to improve their standing in showmanship through self-education. Get information on those things you do not know. Don't lose out through indolence—the motion picture industry is progressing too rapidly for stick-in-the-muds!

#### QUESTIONS

- 1—What is the basis for the successful organization of a Service Department?
- 2—Through what sources may we secure applications for the various positions on the service staff?
- 3—What are the qualities necessary for consideration when making selection of (a) ushers, (b) doormen (c) cashiers?
- 4—By whom should the members of the staff be selected?
- 5—What are the basic essentials for the training of members of the service department?

#### ANSWERS

- 1—Selection that is careful—training that is thorough and complete—supervision actively participated in by every member of the executive staff.
- 2—Newspaper want ads, specifying the qualifications desired in the employees for positions open—contact with the vocational departments of high schools and colleges—Y. M. C. A.—Y. W. C. A. and Civic organizations, specifying the qualifications necessary in the individual for ushers, doormen's or cashiers' positions.

- 3—(a) Appearance; personality; preferably high school graduates; men who live at home, if possible; men who desire to make our business their life work and who by their attitude, manner and background should be potential executives for our organization; age 17 to 22 years; of average or a little above average height, from 5 feet 9 inches to 5 feet 11 inches, because of the desire for uniformity of appearance on the floor. At times there will be qualifications in the way of education, experience, outstanding potential ability, etc., that will allow you to go under the standard of height and size. This same may hold true for education and men living at home.

- (b) Appearance; personality; intelligence; at least high school graduates and preferably college men; 24 years of age or over; desire to make this business their life work; men whose background, experience, education plus maturity indicate possibilities for future development; men whose reputation, ability and appearance will enable them to make friends and properly handle the important responsibilities of a ticket-taker or outside doorman.

- (c) Appearance; personality; refinement; experience in handling money; preferably 20 to 25 years of age; non-excessive use of cosmetics; no extremes in head dress nor clothes. Preferably girls who live at home; whose reputation in the local community is of the highest and whose references indicate satisfactory ability and a satisfactory record with previous employers; at least two years of high school and preferably high school graduates.

- 4—Each employee before being accepted must have the stamp of approval of a member of the management. The important duty of selecting employees who are potential executives for our company or who are in responsible positions involving the handling of cash or tickets, cannot be put into the inexperienced hands of the junior executives. This must be very carefully participated in by a member of the management.

- 5—Follow closely the instructions, information and outline for the training of ushers, doormen and cashiers as set forth in the Training Manual. All inspirational and organizational talks must be given by a member of

the management. A junior executive who shows particular aptitude for expression and instructing in the details of the ushers' work may give the instruction on these details but must be closely supervised by a member of the management. Cashiers must be trained by the manager or his assistant on all the details of handling the box office, accounting, personal contact with the patrons and conduct with other employees.

Doormen and ticket-takers must be under the jurisdiction of the manager or his assistant and as regards the details of mechanical training must be given instruction by a member of the management or another doorman familiar with the front by virtue of experience.

All training must be closely checked and supervised by a member of the management and not be left entirely in the hands of a junior, regardless of his conscientiousness and ability.

## Eggs Are Tickets for Pre-Easter Matinee

An excellent gesture of good will was put over by Manager R. W. Waterson of the Indiana Theatre, Bedford, Indiana, in the form of an Easter Egg matinee, held Saturday morning before Easter.

The theatre announced that all children in Bedford would be admitted to a special morning showing of the current feature picture if they would bring a colored Easter egg for admission.

Fifteen hundred children turned out and brought eggs which were distributed to children of less fortunate families. Distribution and selection of the families was made by a girls society organization, Tri Kappas.

The stunt got four prominent news stories in Bedford papers, some of them on the front page of the paper. The newspapers were intensely pleased with such a good will movement and played up the stunt as typical of the "fine new theatrical organization" represented in Bedford by the Indiana theatre. Publix has been in Bedford since January, hence the interest in the company and its operating policies.

### Theatre Arts Monthly Runs Cartoon 'Stills'

Theatre Arts Monthly for May has a "still" from "La Paloma," Paramount screen song, spotted next to its lead story, and further on devotes a double spread to shots from this cartoon and "I'm Forever Blowing Bubbles."

Magazine gives full credit to Paramount, describing these subjects as "most popular of all motion picture features."

Arrangements have been made by L. S. Diamond of the Paramount short subjects department to continue supplying the magazine with stills on Paramount cartoons.

### PUBLIX BUYS THEATRE

Publix, through the St. Petersburg Enterprises, Inc., is now owner of the Florida Theatre in that city, formerly operated under a lease.

In Miami, the Coconut Grove Theatre is no longer a Publix house.

## —“MEET THE BOYS!”— KNOW YOUR ORGANIZATION

### MARC J. WOLF

Marc J. Wolf, Southern Indiana District Manager, entered the



Marc J. Wolf

show business as an usher in the Court Theatre, Wheeling, W. Va., in 1917. The band booking business, in and around New York City, kept him occupied during 1921 and '22, and following this Wolf organized a vaudeville act known as the Blossom Heath Entertainers. He trouped with this act until the fall of 1924, when he became manager of the Gary Theatre, Gary, Indiana.

Wolf was later promoted to the position of publicity director of the Gary, Orpheum and Broadway Theatres, and when the Gary Theatre Company built the new Palace Theatre in Canton, Ohio, was transferred there as manager. He remained in Canton for three years, in charge of the Lyceum and Valentine Theatres, in addition to the Palace.

When Publix took over these operations in June, 1929, Wolf was transferred to Gary as City Manager. He received his appointment as District Manager in April.

### FRED HINDS

Varied indeed has been the business career of Fred Hinds, City Manager of Publix theatres in Watertown, S. D.



Fred Hinds

Starting as a reporter on the Minneapolis Tribune, Hinds was successively copy writer for the Stafford Advertising Agency, Minneapolis, and a free lance scenario writer. In 1913 and 1914 Hinds completed 57 photoplays, of which 40 were produced. He was a member of the Photoplay Authors' League, and assignment writer for Essanay, Selig, Kalem and Edison.

In 1915 Hinds became press agent of the Orpheum, Minneapolis, and two years later entered employ of F. & R. as advertising manager of Minneapolis theatres and manager of the Strand. Service in the army followed, and at the close of the war Hinds publicized Universal road shows, among them "The Heart of Humanity." Later he went with Southern Enterprises as city manager in Anniston, Ala., to be promoted within a few months to the advertising managership of five downtown houses in Atlanta. Leaving the south, from 1921 to 1929 Hinds owned and operated his own theatre in Cresco, Iowa. His present association with Publix as Watertown City Manager dates from December, 1929.

### ARTHUR A. SCHMIDT

Art Schmidt, Director of Publicity and Advertising for the



Arthur A. Schmidt

Kunsky Theatres in Detroit, deserted the navy—by resigning, of course—for the theatrical field. Born in Indianapolis, he graduated from the United States Naval Academy at Annapolis in 1922, and resigned from the Navy the same year to go to work for Robert Lieber at the Circle Theatre, Indianapolis.

After four years at the Circle as floor manager, assistant manager and manager, Schmidt resigned to join the advertising, exploitation and publicity staff of First National Pictures. This work took him to St. Louis, Omaha, Kansas City, and Des Moines, and finally landed him in the New York offices of First National.

Schmidt severed this association in 1927, to assume his present connection with the Publix-Kunsky operations in Detroit.

### JAMES H. MCKOY

First business connection of James H. McKoy, manager of the



James H. McKoy

Olympia, Miami, was with the Murchison National Bank, in Wilmington, N.C., in 1918. A year later he became an auditor in the freight department of the Atlantic Coast Line Railroad, but gave this up in 1921 to become musical and dramatic club director of the Wilmington High School. In 1922 McKoy became connected with the Interstate Theatre Arts of New York City, engaging in production work and studying dramatics. A year later he toured the south, producing a home talent play, "Little Bit of Broadway." Then for a year he leased and operated the Majestic Theatre in Mebane, N. C., returning to the A. C. L. in November, 1924.

McKoy was appointed to the Managers' Training School in August, 1925, and upon graduation was assigned to the Metropolitan, Boston. Then, in succession, he served as manager of the Alhambra, Charlotte, N. C.; City Manager at Spartanburg, S. C., and City Manager of Macon, Ga. In November, 1928, he was assigned to the Olympia as manager and producer of the stage shows which were included in its policy at that time.

### A. G. STOLTE

District Manager A. G. Stolte, of A. L. Mayer's Division, stepped



A. G. Stolte

into theatre management from the motion picture editorship of the Waterloo, Ia., Reporter, which he held for five years. His first job as a manager was at the Palace, Vinton, Iowa, in 1916. The Strand, Cedar Rapids, came next, and in 1918 Stolte connected with A. H. Blank and was assigned to the Strand, Omaha. A year later he opened the Des Moines Theatre, and in 1921 was made film buyer and booker for the Blank circuit.

Stolte continued in this capacity until 1927, when he was transferred to the management of the Paramount, Omaha. In 1928 he resigned to purchase an interest in the Strand, Waterloo, where he remained until Publix purchased the theatre in November, 1929, when he was appointed city manager for Publix in Waterloo.

In February Stolte received his present assignment as District Manager supervising Cedar Rapids, Waterloo and Marshalltown.

### HARRY MARCHAND

Earliest theatrical experience of Harry Marchand, manager of



Harry Marchand

the Saenger, Mobile, Ala., was coincident with his education. Born in Dutchtown, La., Marchand was educated in Baton Rouge. When the Louisiana Theatre opened there in 1913, he went to work as an usher and poster boy, at the same time attending St. Vincent's Academy. While still in the academy Marchand became chief projectionist at the Louisiana.

Marchand's discharge from the army was followed by six months in the automobile business, but June, 1919, found him in Meridian, Miss., working for the Saengers as assistant manager and relief operator for three theatres. Clarksdale, Miss., was his next assignment, in the same capacity. In August, 1922, Marchand was transferred to Helena, Arkansas, as manager of the Saenger and Pastime. Subsequent to receiving this assignment, Marchand attended Jack Barry's Managers' School in New Orleans, Baton Rouge and Bay St. Louis. He remained in Helena until January, 1928, when he became manager of the Lyric, Mobile. Marchand's present assignment was received in January, 1930.

## YOU ARE EDITOR!

As you know, the keynote of the Chicago Convention was "Know Your Organization." To enable everyone to KNOW the organization, the company goes to a great deal of expense and effort in publishing Publix Opinion.

By direction of Messrs. Katz, Dembow, Chatkin, Botsford and Saal, I am again calling your attention to the fact that your department, and those under your supervision, are entitled to all benefits possible through Publix Opinion, by making everyone in the company acquainted with the organization as a whole, and its individuals.

Contributions of a nature that will be helpful to others are necessary. Contributions of a nature that will help others to know your problems and needs, are also required, if you are to receive the help from other departments than you want.

You are the person best fitted to know how the

official "voice" and "idea exchange" of the company can best function in behalf of your department for your company. Therefore, since in effect, YOU are one of the editors, I am again requesting that you make every effort to see that contributions to the columns of Publix Opinion are made REGULARLY—and directly.

Of course space limitations and company policy frequently prevent publication of certain contributions, repetition of previously published ideas eliminates others; but for the most part we do our best to accomplish the major results the company expects. These results may best be had by continuous and enthusiastic contributions from everyone who has something of company or individual value to say.

—BENJ. H. SERKOWICH,  
Editor.



## REWRITE, PLANT THIS STORY AT ONCE!

## Foreign Showman Wins Free Space With Gags

How the public views the amusement industry, what it says and does in manifesting those views, and how an accurate test of its views is made before

Here's an institutional story for you to plant in your Sunday papers.

passing the information along for the guidance of producers, playwrights, directors and actors, is one of the revelations that will be made in Atlantic City and San Francisco this week during the Paramount-Publix conventions. Sam Katz, in charge of theatre operating activities, will unfold the story.

From the 35 million Americans who attend the 1,400 deluxe Publix theatres every week, throughout the nation, Mr. Katz is able to gather a great many thoroughly investigated facts. Pieced together, these provide a most thrilling weekly picture of the national scene. These facts cover economic, recreational, spiritual, patriotic and other perspectives, straight from the public itself, denuded of any artificial coloring by propaganda, controversial leadership, or temporary or local influences.

### Public Will Gauged

"To effectively do our job, we take our orders from the people as represented by a national weekly aspect," Mr. Katz declared today. "We therefore make close and careful check of every manifestation of public will. Each week the national mosaic of the American family is laid before us through the efforts of our statisticians, comment-checkers and other box-office analysts. Not only is the picture an accurate one, but it has an almost x-ray quality that reveals incipient symptoms and emotional impulses as well.

"We are thus enabled to assist the producers of entertainment, as well as to successfully operate our theatres, by unmasking many fallacious theories which heretofore have been accepted as undebatable American tradition. We long ago learned to place complete faith in the inherent decency and correctness of the uninfluenced public—just as that fact was also learned long ago by our public press. Because of our national operating scope, we have an added advantage which gives us a chance for nationalizing as well as localizing the effectiveness of what we learn.

### Desires are Fixed

"Basically, public desire does not change. We have found very definitely, however, that there are cycles of changing expression which clearly indicate the increase or diminution of interest in certain directions, but this change merely alternates in direction for a brief period.

"The third year of increasing perfection of the talking-screen

A series of stunts carefully thought out and planted in local papers gave general manager M. G. Lawton of the Prince Edward Theatre Beautiful, Sydney, Australia, representation in the local papers over a considerable period of time. Lawton credits Publix Opinion with inspiring some of the ideas.

The ceremonies marking the opening of the "Love Parade" were broadcast to the Byrd expedition. The audience, at one point in the program, stood and cheered for Byrd and his men, and the enthusiastic tribute was clearly received. Made the front page of all papers there.

Lawton also ran a translation contest in connection with the picture. Probably because of the activity, the picture ran for eleven weeks at the one theatre.

A picture of Miss Julia Dawn, organist at the theatre, formerly of Shea's Buffalo, crashed the papers with the body of a large shark she caught in the bay.

### KIDDIE CLUB

M. M. Press, manager of the Saenger Theatre, Hope, Ark., organized a Kiddie Club to stimulate matinee business. By co-operating with the Parents Teachers Association of the schools, and a local newspaper, Press was enabled to get quite an enrollment.

brought a new appreciation of sectional differences, particularly in point of dialects. Furthermore, screen articulation seems to have intensified public interest in various affairs, mainly cultural and fundamental philosophy. As to any special kinds of entertainment, the public expects its entertainment to reflect idealized life as plausibly and clearly as does the grist of news and features in the modern daily newspaper.

### Similar Problems

"As a matter of fact, the modern showman finds that his problems are much the same as those of the modern newspaper editor. He reaches a logical and ethical solution to each problem in much the same manner.

"The public does not expect nor want the theatre to intrude upon the main function of the press, which fact automatically safeguards the theatre and opens the way for wider creative scope within the limitations of those boundary lines the public sets up for the theatre.

"As to physical operation of the theatre, our many years of experience has made courtesy, luxury, convenience and safety a matter to be taken for granted. The no-tipping policy that started in Publix theatres is another appreciated idea in theatre operation that vies in popularity with the thought that provided luxurious chairs and healthful ventilation."

## TWO BOX-OFFICE ACES!

The following telegram was sent to Mr. Sidney Kent by Arch Reeve.

"We have two great shows in Clara Bow's 'True To The Navy' and Jack Oakie's 'The Social Lion.' Both pictures delighted their preview audiences and in my opinion will entertain and amuse any audience.

"Both are personality pictures, Bow's her best talking pictures to date, and Oakie's an auspicious start of his starring series.

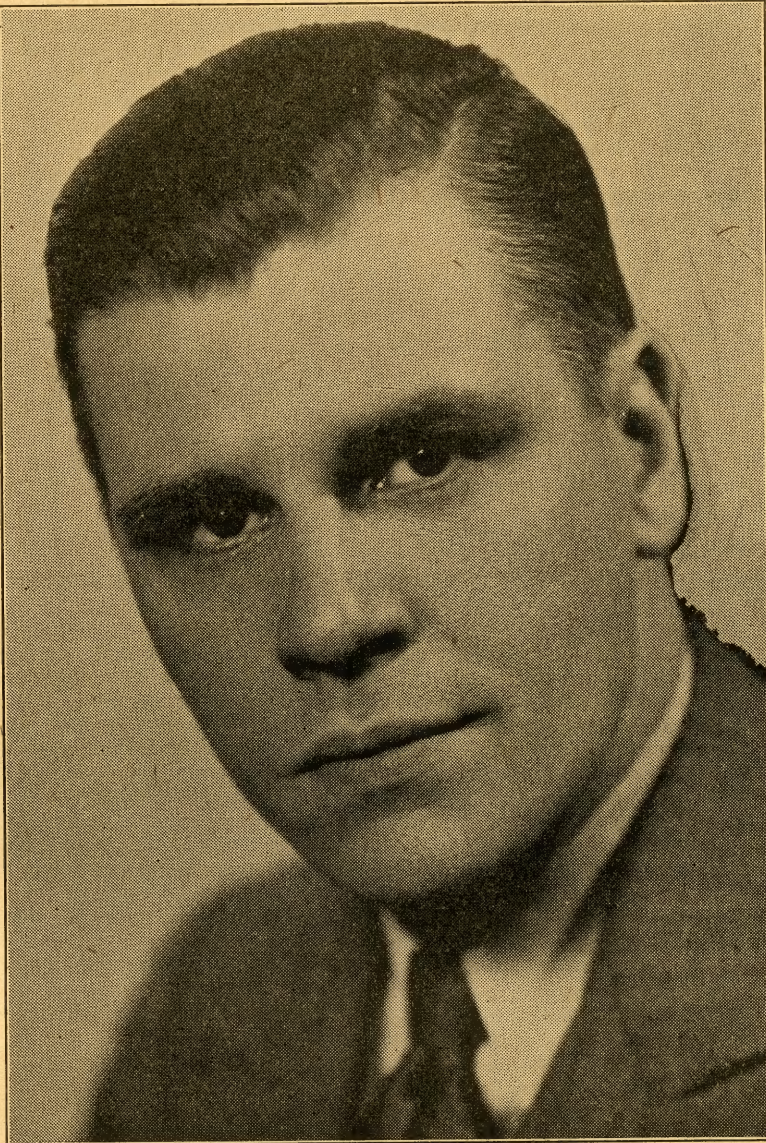
"'True To The Navy' has an exciting, fast moving story with suspense and action and romance. Fredric March opposite Clara was great and showed more popular appeal than in any role so far. Harry Green provided much of the comedy of which picture has plenty.

"'The Social Lion' gives Oakie opportunity for another top notch character sketch as in 'Fast Company.' Here he plays a cocky but lovable prize fighter who breaks into society because he learned how to play polo in the army. Mary Brian is opposite him and Skeets Gallagher is his wise-cracking manager with Olive Borden as ritzy debutante.

"Here are two electric light pictures from two electric personalities."

## KNOW YOUR ORGANIZATION!

These Publix personalities depend upon your effort, just as you depend upon theirs. To know and understand each other's personalities and problems will lighten the burdens of everyone, and make our tasks enjoyable. For this reason, PUBLIX OPINION is devoting an important part of its space to these brief biographical sketches.



BURT KELLY

Associate Director of Film Buying and Booking

Like many other Publix executives, Burt Kelly began as an usher. Now, although he is only 32 years old, he has attained the important post of Associate Director of Film Buying and Booking for Publix.

When the Spooner stock company appeared at the old Bijou theatre in Brooklyn, Kelly spent his evenings and Saturday afternoons escorting patrons to their seats. During the performance he would stand at the rear of the house, in awed admiration of the beauty and talent of Edna May, who was the star of the troupe.

Kelly was born, reared and educated in Brooklyn. A year following his graduation from high school he enlisted in the regular army and served two years. Both his experience in the theatre and his service in the army were to influence his career later in life.

### Worked for Broker

If the United States hadn't become involved in that European unpleasantness about a decade ago, Kelly might have developed into one of those big bond and bonanza men in Wall Street. Up to the time of the call to the colors, he was employed in a broker's office.

He was making satisfactory progress and had about made up his mind to stick to the financial racket when his enlistment in the infantry put a halt to his business career. After the war, he returned to a brokerage house, but things did not seem the same.

Kelly had lost interest in ticker tape, stocks and bonds and army life had given him a taste for something more exciting. He can't tell you just why he picked on the show business, but his contact with the atmosphere of the theatre as an usher may have had something to do with it.

tre as an usher may have had something to do with it.

### Theatre Treasurer

He began as treasurer of a combination house in Reading, Pennsylvania. Later he was transferred to York as manager of a motion picture house. The experience he received in this period qualified him for the position with Publix which he obtained a week after the offices of the Southern Enterprises were moved from Atlanta to New York.

His first work was in the film department, but shortly thereafter he was transferred to the buying and booking department. Kelly has been identified with Publix ever since, with exception of a short absence, during which he became an independent theatre owner and operator. He was not satisfied with that situation, however, and soon disposed of his holdings and returned to his former position.

For a time he had charge of the installation of sound equipment and laying out short subject programs, following advent of the talkies. Later he was given supervision of the buying of shorts and wore out a set of tonsils convincing those with whom he dealt that the hysteria of sound was over, so far as prices were concerned.

### Took Western Area

When the new set-up was outlined in the buying and booking department last year, Kelly was assigned to buying and booking for the territory west of the Mississippi river, which took in Omaha, Minneapolis, Des Moines, Denver, Salt Lake City and the Pacific coast cities.

Kelly is one of the most popular men in the Home Office. His affable personality and his appreciation of outdoor sports and oth-

## STUDENTS HEAR PROJECTION DISCOURSE

The fundamentals of projection, low and high intensity arc lamps, were graphically and practically illustrated to the students of the Managers' Training School last week. This important phase of theatre operation will be completed with an extensive discussion on Sound Projection, to be studied during the following week.

Representatives of the FR 10 machine, the high intensity straight arc projection lamp, manufactured by Hall and Connolly, Inc., and from the Simplex and Super Simplex Projector, introduced projection to the students during the early part of the week. The remainder of the week was devoted to light sources in projection, with the aid of carbons. Elmer Levine, director of the school and Henri Schwartzberg, his assistant, gave illustrated examples of carbons in high and low intensity arc lamps, stressing the manner in which to obtain maximum efficiency in the burning of the carbons.

In the matter of ordering carbons, it was pointed out how and when to order them. Carbons should be ordered one month in advance, mentioning quantity, size, type, amperage and voltage at arc and whether positive or negative.

Using correct and okayed carbons and by burning carbons slightly below current carrying capacity will result in maximum efficiency of those carbons.

The students were also enlightened as to the projection defects noticed in the theatre. Assignments were given to them to check these defects in several New York theatres.

Optics in the projector, the testing, maintaining and qualities of some, were also discussed. An important point stressed during the lectures on optics was "The shorter the focal point the larger the picture."

## Managerial Shifts in Colorado and Wyoming

Managerial shifts in Colorado and Wyoming leave present set-up there as follows:

Harry B. Ashton, Sterling, Greeley; A. H. Vincent, Rex, Greeley; Maurice H. Leahy, Paramount, Colorado Springs; John P. Read, Rialto, Colorado Springs; Roy Slentz, Colorado, Pueblo; Luther Strong, Mesa, Grand Junction; Jerome Zigmond, Avalon, Grand Junction; Harry Blake, Strand, Cheyenne; C. T. Perrin, Paramount, Cheyenne.

### NEW HARDY ADDRESS

All mail sent to Harry Hardy should be addressed to 169 Peachtree Street, Atlanta, Ga., instead of Tivoli Theatre Bldg., Chattanooga, as heretofore.

er lively forms of entertainment have given him a rating as an all around good fellow. He is rather quiet, but his sense of humor is not lacking.

### AFTER BYRD TIE-UPS

E. S. C. Coppock, manager of the Royal in Kansas City, has been after tie-ups on "With Byrd at the South Pole" since May 8th. Under that date he wrote 85 manufacturers who furnished supplies for the Byrd expedition, telling them of the picture's Kansas City premiere on June 20th, and advising them of his willingness to co-operate in any activity exploiting their product and the picture, at that time.



## Mr. Zukor Lists Attributes of Successful Showmen

In a recent article in the New York Evening World, Mr. Adolph Zukor, in setting forth requisites necessary to attain success in the motion picture industry, stressed the importance of good showmanship, business acumen and plenty of pluck and temperament, also, the supplementing of these requirements with a highly specialized training, which will ultimately result in rapid advancements and finally, effect your career's objective—success.

Paragraphs from the lengthy exposition follow:

"You should have a good sense of showmanship—that knack of giving to the amusement-going public what it wants to see—if you are considering making the motion picture industry your life work. Without such a gift, plus highly specialized training, you cannot meet with marked success in this field nowadays.

"You will need originality, artistic ability, plenty of pluck and a temperament not easily discouraged, to back up showmanship, if you enter the producing end of the industry. You will have to be a real salesman if you try your hand at the distribution branch.

### Know Publix Tastes

"You should be a good business man, knowing the tastes of the public from which you draw your patrons, and have a sound sense of advertising and publicity values, if you start your career in the exhibition division.

"These are the three departments into which the industry is divided. There is always an opening in each of them for those who are qualified, but the standards are becoming higher as the motion picture art approaches nearer to the goal it has set for itself."

After commenting upon the possibilities open in the production end of the industry, Mr. Zukor devoted the remainder of his dissertation on distribution and exhibition.

"If you have the instincts of a good salesman, the distribution end should appeal to you. The industry is growing yearly and producers are always looking for men who can sell to the trade and hold their customers.

"You will have to keep up with all technical developments to get the best sales results. Advertising and promotion ability also is helpful in this field. The salaries are as high as those in other lines of sales work.

### Elegant Theatres

"The business of exhibitors is becoming increasingly important. The public has been educated to seeing motion pictures in fine theatres, amid most comfortable, and often luxurious, surroundings. It is necessary to provide programs of high entertainment value.

"You will find that theatre owners and managers are often willing to take on and train alert and bright young men. A college education is helpful generally in this field. If you are qualified you should be able to earn about \$50 a week as an assistant manager. Promotion is rapid with pay increases in proportion.

"But, if you lean toward a career in the industry, remember this: You must have the ability to accomplish important things, if you are to gain success. Competition is keen and the higher rewards will be yours only if you can compete successfully with those who already are accomplishing so much."

### THEATRE PARTY

When Newport, R. I., merchants banqueted basketball teams of local high schools at the end of the season, Manager David J. Dugan followed it up with a theatre party at the Paramount, to good institutional results in newspaper publicity.

### AIRPORT DISPLAY

Lobby display at the Strand, Dorchester, during the Pageant of Progress, was a model airport with miniature planes, loaned by Colonial Airways. Photographs portrayed progress in aviation.

## Flight of Hawks Suggests Good Lobby Stunt

Capitalizing on current interest in aviation and particularly in the coast to coast "flight" of Captain Hawks in a glider, Manager H. C. Sullivan of the Palace theatre, Gary, Indiana, arranged a glider display in the theater lobby in connection with the showings of "Sky Hawk."

Sullivan obtained the one and only glider in that section of the country, from the Bendix Aviation Corporation and assembled it in the Palace lobby with appropriate tie-in cards heralding progress in aviation and in the making of aviation pictures.

The display created a great deal of interest and brought people into the theatre for the major purpose of seeing the kind of 'contraption' that Captain Hawks had flown across the country in, and about which they had been reading many news stories in the daily papers.

### BLACK—WHITE FRONT

Harl A. Wolever, manager of the Tudor, New Orleans, switched to a black-and-white front for "The Benson Murder Case," and attributes no small part of the better than average business, in spite of Lent, to the novelty of the fine lobby built around this no-color scheme by Johnny Berg, poster artist.

## DON'T BITE YOUR OWN BAIT

One of those giggles that a showman frequently appreciates may be had from a note received by your Editor from a Publix merchandiser stating that a local daily newspaper which is running a special photo section of Byrd Antarctic photos claims it is doing it only as a favor to the local theatre. The newspaper wants a \$600 ad to "balance" that "favor."

The facts are that the newspapers in every city are eagerly buying at the rate of \$5 each, as many of the Byrd Antarctic photographs as they can get their hands on. Byrd is now big news, which the newspapers are doing their utmost to print as comprehensively as possible instead of minimizing.

However, if a clever space-salesman can talk a showman into believing otherwise, that salesman is to be congratulated, and the "showman" should be censured.

### LIVE BEE DISPLAY

When Manager Geo. E. Hoffman of the Ritz, Anniston, Ala., played "Honey," two glass hives containing live bees were centered in an atmospheric shadow box, with excellent attention-getting value.

### STYLE REVUE


Manager Peter J. Levins of the Capitol, New Bedford, promoted a Style Revue which netted a seven-page cooperative newspaper section. Pageant of Progress in fashions furnished the theme.

### CANDY DISTRIBUTED

Candy tie-up of Manager Earle M. Holden of the Fairfax, Miami, on "Honey," procured street distribution of 2,000 samples and an excellently spotted window display.

## NEWSPAPER GRATEFUL!

During the month of February, the Publix-Balaban and Katz theatres of Chicago and the Hearst Chicago Herald Examiner combined in a mammoth want-ad tie-up that ran the entire month. The theatre profited by pages of publicity; how the newspaper profited is made self-evident from the letter reproduced below. Hark to this ye sceptical managers and newspaper men! Details of this tie-up appeared in the Feb. 21st issue of Publix Opinion.



CHICAGO  
HERALD EXAMINER  
NEAREST BUILDING - RANDOLPH 2121

OFFICE OF CLASSIFIED ADVERTISING DIRECTOR

March 6, 1930.

Mr. W. K. Hollander,  
Balaban & Katz Theaters,  
175 N. State St.,  
Chicago, Illinois.

Dear Mr. Hollander:

We know you will be interested to learn the results of the Guest Movie Ticket offer arranged with your organization and sponsored by the Chicago Herald and Examiner in connection with our Want Ad promotion program during the month of February.

A check of our records reveals that Want Ad lineage gained 25 percent in February, 1930, over January, 1930—the bulk of this new business being directly traceable to the Guest Movie Ticket promotion.

We also, of course, enjoyed beneficial reactions from the increased reader interest in the Want Ad columns which secured pleasing results for advertisers. An enhanced general goodwill on the part of both advertisers and readers was also noticeable.

We wish to express our sincere appreciation of your hearty assistance and co-operation in making the Guest Movie Ticket proposition successful, and trust that the Balaban & Katz theaters are feeling, and will continue to enjoy for some time, its beneficial effects.

Yours very truly,  
W. K. Hollander  
Classified Advertising Director

## 'SOUND' INFORMATION

### Spare Parts Cabinet

by DR. N. M. LA PORTE  
Director, Department of Scientific Research,  
Sound and Projection

Projectionists should always see to it that the Spare Parts Cabinet contains all of the necessary items available for immediate use when required. The practice of keeping certain articles, such as tubes, under lock and key in another part of the theatre, should be discouraged. The Service Engineer should be assisted in making a complete check of all of the items at each inspection and where the minimum number required is not on hand, an order should be placed immediately.

Photo-electric cells and the small vacuum tubes should be kept carefully wrapped in the original containers and placed inside the cabinet. It is well to remember that excessive heat is detrimental to photo-electric cells. The 205 type vacuum tubes should be kept in the slotted rack provided. The larger type tubes should be kept in their original cardboard containers, either beside or below the Spare Parts Cabinet.

### Fuses Important

The proper supply of fuses is especially important. Some prefer to keep them all in their original boxes which are plainly marked as to the size, while others place the correct size fuses near their respective clips in the charging panel or in the fuse boxes. This is desirable in the case of the one-ampere cartridge fuses which are used in the 45 volt dry "B" battery box in the Battery Room. It is also desirable to keep a supply of the three ampere plug fuses in the horn box back-stage. The Service Engineer will be glad to assist in distributing the fuses in the most convenient location.

Miscellaneous items, such as Bristo set screws, Bristo wrench, the small bakelite connecting block and its two cords for use with the disc reproducer, spare signal lamps and non-sync. motor brushes, are best kept in a small cardboard box in the cabinet.

### Adjusting Lamps

Spare exciting lamps should always be available, including the two which are in adjustment in the spare holders. After an exciting lamp is adjusted in the holder for each machine, it should be carefully removed, individually marked for the red or white machine, and placed in the cabinet where it can be readily withdrawn in an emergency.

Colored pencil or paint can be used for marking the holder for either the red or white machine, so that once the lamp is adjusted for a particular machine, there will be no chance of its being inserted in the other. It is especially important that advantage be taken of these spare holders by having spare lamps for each machine always in adjustment and ready for instant use. Remember, it is this adjusting that takes time.

The buzzer and voltmeter when supplied are used for testing equipment and must also be kept inside the cabinet. Two leads of convenient length, three or four feet, should be attached to and wrapped around the voltmeter when not in use.

### Head Phones Useful

The buzzer should also be attached to a small battery, possibly a 703-type Eveready, and convenient length leads connected, thereby making a test unit complete and ready to use in emergency. A pair of head phones are extremely useful in locating trouble, and if supplied are most convenient in the Spare Parts Cabinet.

A spare disc pick-up reproducer should be attached to the spare reproducer arm with the reproducer cords intact. A satisfactory location for this combination is on the top of the Spare Parts Cabinet

or some other place where it will be protected. The complete assembly, reproducer, reproducer arm and knurled thumb screw, will then be available for a quick change in case one of the reproducers in use requires replacements.

### Spare Receivers

The shaft, having two rubber couplings, which is used to drive the turntable, is also to be kept in the cabinet. In order to permit quick replacement it is a good plan to have the Bristo screws backed out enough to allow the shaft coupling to slide readily over the motor and turntable drive shafts. The rubber connectors must be kept free from oil which causes them to rapidly deteriorate. Spare receivers for the stage horns and Monitor can well be kept in the booth in the vicinity of the Spare Parts Cabinet and may be left in the original boxes with the cover unfastened. The metal receiver caps should always be kept on to prevent damage to the threads and the receiver itself.

### Check Emergencies

It is also advisable to keep the usual supply of open-end wrenches available. A conveniently located coil of solder and soldering iron will sometimes reduce delay in case of an emergency.

The main thought to keep in mind in connection with the Spare Parts Cabinet is that spare equipment is of little value unless it is kept in first class condition and is readily available in case of emergency. The Projectionist should appreciate his responsibility in seeing that a proper stock of spare equipment is always ready for his use.

## WORKING GIRLS' POPULARITY CONTEST

A working girls' popularity contest run by the South Bend Tribune and the Colfax Theatre under City Manager W. L. Davidson is assuming grand proportions with over 150 girls entered at the beginning of the contest.

Under terms of the contest, the winner will receive a two weeks' vacation in Hollywood with personally conducted tours through the studios, and with introductions to prominent Paramount stars. Both the theatre and the newspaper will profit from the voting since coupons equivalent to the price of the entrance ticket go to each patron (a fifty cent ticket being worth fifty votes) and coupons are published in the paper daily.

Unusual features of the contest are the emphasis on the "employed girls' angle, and the definite announcements that winner will not be given screen tests, unusual privileges or anything else other than a vacation in a luxurious style.

Prizes for runner-ups will also be given, most of them being promoted from local merchants. Front page stories daily with a listing of the prizes to be given to winners, is keeping interest at the boiling point.

### COPS ESCORT PARADE

Feeling that "The Grand Parade" demanded a parade of some sort, Manager R. M. Swanson of the Hippodrome, Miami, enlisted several automobile agencies in support of the idea. Parade was headed by the Publix Entertainment Special, and by addition of a couple of banners on the coming Sharkey-Scott fight secured a motorcycle police escort.

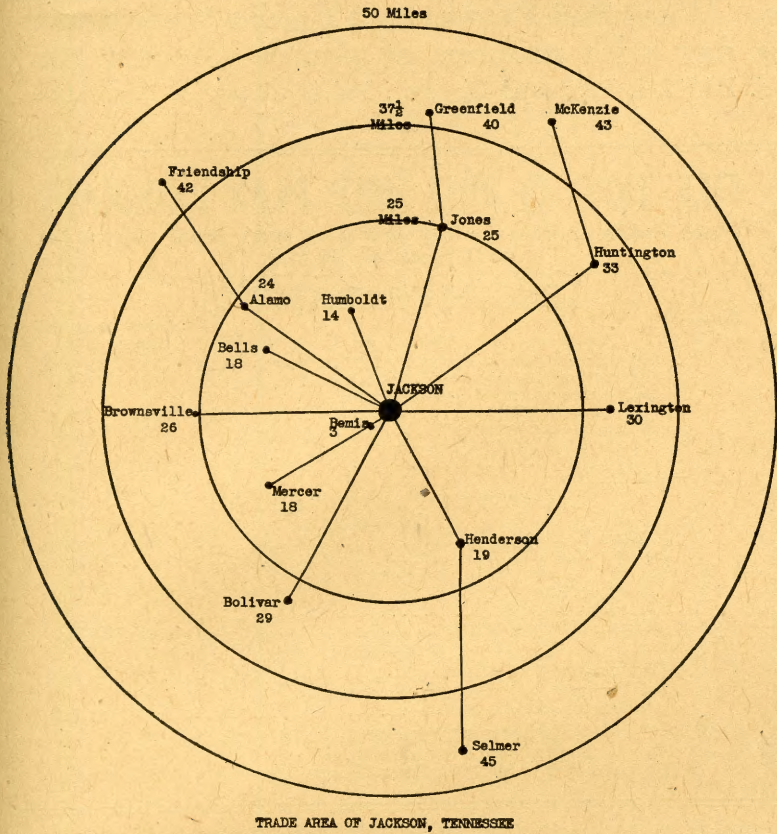


# KNOW YOUR TRADE AREA!

In accordance with the statement of Mr. Katz in Publix Opinion, urging managers to go over their trade territories with a fine-tooth comb in an effort to derive maximum patronage from surrounding areas, Divisional Director J. A. Koerpel instructed all his managers to immediately proceed with gathering of data on neighboring towns and preparation of charts and maps incorporating this information.

Reproduced here is the immediate response of Manager J. C. McKenna of the Lyric, Jackson, Tenn., in the form of a map and chart which tell him just what is necessary in effectively selling tickets in the entire Jackson trade area.

For future use, Mr. Koerpel is furnishing managers with Leahy railroad maps, to facilitate mustering of this important information.



TRADE AREA OF JACKSON, TENNESSEE

TOWNS WITHIN A FIFTY MILE RADIUS OF JACKSON

Name of Town	Miles from Jcksn	Pop. of Town	Name of Newspaper	Circ. of Paper	Publ. Day	Jackson "Sun" Circ.
Alamo	24	1000	Pilot	1500	Thur.	35
Bells	18	1000	Crockett Sentinel	1800	Thurs.	85
Bemis	3					
Bolivar	29	1100	Bulletin	1500	Fri.	50
Brownsville	26	3250	Democrat	2250	Fri.	65
Friendship	42	700	Tri-County News	700	Thur.	25
Gibson						
Greenfield	40	1650	Gazette	1130	Thur.	25
Henderson	19	1265	Chester Independent	1700	Thur.	190
Humboldt	14	4500	Courier Chronicle	2175	Thur.	280
Huntington	33	1221	County Democrat	1650	Fri.	30
Jones	25	200				
Lexington	30	2000	Progress	1800	Fri.	65
McKenzie	43	1850	Banner	1984	Fri.	6
Mercer	18					
Pinson						
Selmer	45		McKairy Independent			

# SPORT EXHIBITS BEING PLANNED FOR MAY

How are you going to cash in on the spring and summer interest in sports?

According to information from Madeline Woods, publicity director for Publix Theatres in Illinois and Indiana, word has gone out to all managers notifying them of a possible tie-up with the manufacturers of Johnson Outboard Motors, and urging them to promote sporting goods exhibits among themselves locally.

Arrangements call for exhibitions of motors in theatre lobbies wherever managers and Johnson dealers can get together on details. Managers are to bear in mind that displays of tennis racquets, baseball supplies, golf suits and implements, and fishing accessories are also suitable.

Some of these items can be promoted as give aways to holders of lucky number tickets. Where possible, well known athletes in their respective sports should be on hand to autograph and give away the items selected.

Miss Wood's plans call for displays all during the month of May. Outboard motor boat will be on display for an entire month, with perhaps a motor for a give-away at the end of that time. First week in May in addition to the motor, baseball implements would be on display, the second week, the golf short "Match Play" could be shown and a couple of golf sets raffled off. Tennis might come in during the third week.

The final week the motor might be given away, and upon the occasion there might be a sports fashion show to tie in with it. All outfits including bathing suits might be modelled by both men and women. Wax figures in the motor boat might wear different outfits from week to week. With sufficient co-operative advertising, ballyhoos, newspaper tie-ups, etc., these might become really worthwhile events.

Managers wishing to promote the motor exhibit on their own might write to the Johnson Motor Company, Waukegan, Illinois.

Manager Jas. H. McKoy engineered a Nunnally Candy tie-up for the fourth anniversary of the Olympia, Miami, which resulted in a special Anniversary package with accompanying displays and publicity.

## Another Oakie!

An enthusiastic report on "Let's Go Native" comes from Arch Reeve in a telegram addressed to Mr. Sidney Kent. The telegram follows.

"Let's Go Native," previewed last night, is a hilarious farce which got more and louder laughs than any Paramount picture in months. This has music, but don't think of it as a musical, because it's a comedy and what comedy! I won't attempt to touch on story because it's as wild as Harpo Marx drinking the ink. Cast has real name strength with Jack Oakie and Jeanette MacDonald starred and with supporting cast including Skeets Gallagher, James Hall, Kay Francis, and Eugene Pallette. And all of them grab laughs! When you see picture don't overlook fact that by time it is released Oakie will have two starring pictures behind him and Jeanette MacDonald will have been seen in "Bride Sixty Six," for which she was loaned to United Artists, thus giving picture even stronger name draw than it has now, which is plenty. If properly handled this picture should get outstanding grosses."

# BOSTON SOLVES PUBLICITY PROBLEMS

The biggest flood of intelligently created and placed ticket selling publicity that has come to the attention of Publix Opinion in a long time, is coming from Boston, in behalf of all of the Publix theatres there. Every newspaper and every radio station seems to be a daily contributor to public information about some attraction or other. In Boston, instead of just shooting at a newspaper, the merchandisers break-down each newspaper by editorial departments, and get representation in each department.

Another effective thing that Boston seems to accomplish, is merchant tie-ups which costs the theatre nothing, either in passes or in "credits." These tie-ups are usually for three to five column display ads, using a scene-still from a feature picture as an eye-catcher. Of course when a merchant uses such a tie-up, he automatically amplifies it with a big window display, also.

Boston Metropolitan recently staged a huge motor-boat show in its lobby, which not only provided a live-lobby, but also got a great deal of newspaper space, free, for current attractions.

## Institutional Selling By Irwin Gains Recognition

Concentration of Manager George Irwin of the Paramount, Brainerd, Minn., on institutional selling along with his regular ads, has borne fruit in the five months since the house opened. Indicative is the following paragraph culled from the official bulletin of the Brainerd Lions Club, distributed at a joint meeting with the Chamber of Commerce:

"Are we awake to the tremendous asset the new Paramount Theatre is to our city? It is attracting hundreds of out-of-town people to Brainerd, and will be a big factor in bringing summer visitors in this territory to Brainerd instead of other cities. We owe it our enthusiastic support."

## TELLING THE TOWN!

With the Washington St. Olympia, Boston, closed two weeks for re-seating, Manager George Laby and Publicity Director H. F. Kayes devoted the entire interim to telling the town about the renovations and re-opening attraction, "Mammy." Ushers pictured here gave sales talks to passers-by and distributed special heralds. Large banners hung from the vertical. Washington Street merchants were tied-up for a co-op page in the Sunday Post. Contest in the Record had guest tickets as prizes for nearest estimates of number of new seats installed. Climax of campaign was a minstrel parade on "Mammy."



## LOBBY PHOTOG

All children attending the St. Paul Paramount between 1 and 4 p. m., last week, were photographed in the lobby by a local studio. Edward Kueppers of the publicity staff made arrangements with the studio, which figured on being repaid by orders for prints in addition to the one given free.

## Inexpensive Campaign

Manager Walter M. Feist of the Tower, St. Paul, registered an excellent profit with "Only the Brave," during Holy Week, with an advertising expenditure of only \$120. A heavy barrage of publicity, with cuts and stories in all available media, together with an American Legion tie-up and numerous ticket-selling exploitation efforts, turned the trick.

## 2 Page Co-operative Section Promoted on "Rogue Song"

A special two page section in the local paper devoted almost entirely to Lawrence Tibbet and his work in the "Rogue Song" and on Atwater Kent Programs appeared in the Augusta Herald, the work of the Imperial Theatre, Augusta, Ga. F. J. Miller is manager.

In addition to space devoted to the achievements of Atwater Kent in the radio field and the ads of local radio dealers, all of which contained mention of the star and the feature picture, there was a section of pictures on Tibbet and the show at the Imperial.

## TREASURE CHEST

Campaign of Manager S. S. Solomon on "The Locked Door" at the Paramount Youngstown, Ohio, centered around a treasure chest in his lobby, filled with merchandise worth \$301.50.

# Floral Show for Easter Opening in Rockford

The Coronado theatre, Rockford, Illinois, opened a week's engagement of "The Vagabond King" on Easter Sunday, so the appropriateness of a flower show was felt by Manager Rudy Born.

Accordingly, it was arranged with a local florist to have a display of flowers in the lobby, which alone was important enough to cause Easter Sunday strollers to manifest unusual interest. Interest in the display was heightened even more by an enlargement of a telegram from the stars of the picture, which is properly sanctioned, felicitating Rockford people and tying in the engagement of "The Vagabond King."

The florist used a great amount of newspaper space publicizing the fact that the display was from his stock and also that the flowers from Dennis King and Jeanette MacDonald were ordered by telegraph through his shop. Of course, there was no cost to the theatre for the flowers used in display.

The theatre itself devoted space in the newspaper advertisements calling attention to the floral display and tie-in copy on the fact that "The Vagabond King" was in brilliant colors, and mention of one of the song hits from the picture, "Only a Rose."

## CO-OPERATIVE PAGE

A double-truck co-operative section on "Young Eagles" was promoted by Manager Morris Simms of the Olympia Theatre, New Bedford, Mass., in connection with the opening of a municipal airport.

## TWO CONTESTS

Two contests were engineered by Manager J. J. Cahill, of the Brockton, Brockton, Mass., when he played "Honey." First had as prize a Lane Chest, given by local furniture company to person coming nearest to number of beans it contained. Second was a misspelled word newspaper tie-up page, with front page ads in conjunction.



YOU HAVE THE  
MERCHANDISE  
SELL IT!

**Publix**  
The Official Voice of Publix



**Opinion**

YOU HAVE THE  
MERCHANDISE  
SELL IT!

Vol. III

Publix Theatres Corporation, Paramount Building, New York, Week of May 16th, 1930

No. 36

If it is a Paramount picture it is the best picture in town. If it is a Publix theatre, it is the best theatre in town; and if it is a Paramount Publix manager, he is the best manager in town. What that Paramount Publix trade mark is going to mean will depend on the contact of 1,500 managers every day with millions of people all over the country.

—JOHN F. BARRY, Personnel Director, Publix Theatres Corporation

"Leave no stone unturned to help Publix maintain the high standing it holds in the world of theatres."

**Publix Opinion**

Published by and for the Press Representatives and Managers of

**PUBLIX THEATRES CORPORATION**

**SAM KATZ, President**

A. M. BOTSFORD, Dr. Advertising

BENJ. H. SERKOWICH, Editor

Contents Strictly Confidential

## FOR SERVICE RENDERED

Referring to the proper order of speaking and entertainment at the testimonial dinner tendered to John J. Fitzgibbons in Boston last week as "program construction," Toastmaster A. M. Botsford said; "You are now going to hear the speaking. Whether the program construction is right or wrong, you will probably read an editorial about it in the next week's Publix Opinion." Well, here it is.

The matter of "program-construction" at banquets or the unofficial humorous fancies of Publix executives, away from their desks at the Home Office or their posts in the field, are of small concern to this publication. We might say in passing, however, that the brains, ingenuity and technical skill which keep over twenty-five million people entertained every week in the year can be counted upon to present a rather attractive and interesting banquet.

What does concern this "official voice of Publix" is the almost perfect illustration afforded by the Boston banquet to the one fundamental slogan that has been re-iterated, time and again in the pages of this publication—the unexcelled opportunities for advancement and achievement in Publix.

A few years ago, an obscure operator of a small Long Island theatre sat embarrassed and ill at ease in the office of Mr. Sam Katz and asked for a "chance." It was given him. Last week, that same man sat as the guest of honor at a banquet, on the eve of his promotion from a division director of one of the most important sectors of Publix operation to a still higher post in the service of the company. The Lieutenant Governor of Massachusetts, a Lieutenant General representing the Mayor of Boston, Mr. Katz and his cabinet, and high dignitaries from every conceivable walk of life sat about the boards. Each one rose and paid his individual tribute to the achievement of that man. That achievement was won within the ranks of Publix, by adhering faithfully and steadfastly to its most cherished ideals.

It has been said that to the seasoned soldier, no words are sweeter than the merited praise of his appreciated and respected chief. Sweet, indeed, to the ears of John J. Fitzgibbons, must have been the words of Mr. Sam Katz who, after elaborating on the fine job he did wherever he was assigned, ended as follows:

"It has been my privilege to enjoy some fine friendships in life. It has been my privilege to meet some fine, men who have been counted great successes, and who may have accumulated large sums of money; but, Fitz, let me say to you that in all business and personal experience, I know of no one I met whom I have enjoyed as I have enjoyed you."

## JOB ESSENTIALS

Assuming that the proper qualities of character, experience and general ability are present, Publix executives expect the following qualifications from their man power which are considered primary essentials of a job in Publix:

Organizationally loyal; interested and enthusiastic; aggressive; untiring in effort and in energy; visionary and constructive; analytical and studious of problems and capable of advance planning; resourceful opportunists; competent physical and service operators, both in knowledge and practice; keen merchandisers in newspapers, in lobbies, on fronts, on the screen, outdoors, through civic and business contacts, exploitation, publicity and in far reaching miscellaneous community and district advertising of all kinds.

## EXPLOIT SOUND PERFECTION SANELY

Avoidance of over-zealousness in advertising sound perfection is urged by A. M. Botsford, General Director of Advertising and Publicity for Publix.

"It is great salesmanship," said Mr. Botsford, "to say 'Perfect Sound at the Paramount' in an advertisement, and great advertising to use any similar affirmative expression."

"But to say 'Notice the difference in sound at the Paramount as compared with any other theatre,' as one manager did, is not so good, because you make a direct challenge. You can make a direct challenge in conversation, but you cannot do it in printed advertisements without courting trouble later."

"In printed advertising our purpose is to focus the minds of the readers on our theatre, or our product, and away from any competitor's theatres or competitive product. The moment we say, 'Notice the Difference between sound at the Paramount and at Other Theatres,' we direct people's minds to other theatres and invite competitors to retaliate."

## Mr. Zukor's Policy Given Praise by Mayor

During recent banquet tendered by Paramount Publix to Camera-men Rucker and Vanderveer, a delightful incident of deep significance was discussed by Hon. "Jimmy" Walker, New York's mayor.

Both Rucker and Vanderveer had told the gathering that Admiral Byrd is constantly embar-

## NEW YORK PROGRAM PLOTS

Week Beginning May 16th

New York Paramount

1. Prelude
2. Paramount News and Sound Trailer on "True to the Navy" (11)
3. Organ Concert—Crawfords. (6)
4. Publix Unit—Rudy Vallee. (42)
5. "The Texan"—Paramount. (79)
6. Trailers (2)

140 minutes

Brooklyn Paramount

1. Prelude
2. Paramount News and Sound Trailer on "True to the Navy" (11)
3. Organ Concert—Earl Abel. (5)
4. Publix Unit—O'Donnell & Blair (28)
5. "Paramount on Parade" (102)
6. Trailers (2)

148 minutes

Rialto Theatre (May 14th)

1. Paramount News (10)
2. "I'm a Wild Woman"—Paramount (9)
3. "Match Play"—Educational (22)
4. "Wise Flies"—Paamont (6)
5. "The Big Pond"—Paramount (78)
6. Trailers (2)

127 minutes

Rivoli Theatre

- "Ladies Love Brutes"—First Week
- Criterion Theatre (May 19th)
- "The Silent Enemy"—First Week

## FILE THIS! IT WILL HELP PLAN PROGRAMS

Watch Publix Opinion for this service in every issue! Watch the trade papers for it, too!

### LENGTH OF FEATURES

Record No.	Subject	Character	Make	Foot-age	Runn'g Time
	Devil's Holiday—9 reels (AT).		Paramount	6755	75 min.
	True to the Navy—8 reels (AT)		Paramount	6400	71 min.
	All Quiet on the Western Front—7 reels (AT).		Universal	12859	143 min.
	Mamba—9 reels (AT).		Tiffany	6750	75 min.
	Around the Corner—7 reels (AT).		Columbia	6195	69 min.
	(AT)—All-Talking.				

### LENGTH OF TALKING SHORTS

News No. 80.	840	9 min.
News No. 81	960	11 min.

#### PARAMOUNT

Review No. 8.	900	10 min.
Review No. 20.	825	9 min.
Ranch House Blues.	1855	21 min.

#### PATHE

Journey's End (Trailer)	320	4 min.
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#### TIFFANY

Green Mountain Justice.	2000	22 min.
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#### AUDIO CINEMA

#### Length of Synchronous Shorts

Barnyard Concert (Mickey Mouse Cartoon)	525	6 min.
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rated whenever he is given praise for his accomplishments. "The men with me did the job. I merely symbolize what they did, so the glory should go to them," is Admiral Byrd's attitude.

Commenting later, Mayor Walker, who has been intimately associated with Adolph Zukor for many years, declared, "I've heard

that same statement many times, from Adolph Zukor. It has been his lifelong policy."

The incident is passed along by Publix Opinion as a most valuable policy for any individual to pursue. It is the only keystone policy upon which loyal, enthusiastic and effective organization can endure.

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Street Car Tie-Up Extended to Four Cities	3 3	<b>PROJECTION ROOM ADVICE</b>	
Local Movies Swell Gross Out West	3 5	Spare Parts Cabinet by Dr. N. M. LaPorte	14 4-5
Audience Dances at Premiere	5 5	<b>GENERAL INFORMATION</b>	
Profile Contest in Detroit	11 5	Phone and Wire Bills Must Be Cut	1 1
Tie-Up Combats Golf Course Opposition	11 3	Publix Owes Huge Responsibility to Public	1 4
Eggs are Tickets for Pre-Easter Matinee	12 2	Battery Replacements Caution!	3 1-2
Foreign Showman Wins Space	13 2	Theatre Birthday List	3 4-5
Flight of Hawks Suggests Good Lobby Stunt	14 2	Trade Mark Design	12 1-2
Working Girls' Contest	14 5	Managers' Self Quiz	12 3-5
Newspaper Grateful for Tieup	14 2-3	Meet the Boys	12 3-4
Exploiting Renovations	15 2-3	Burt Kelly's Biography	13 3-4
Floral Show in Rockford	15 4	Editorials	16 1-2
Sport Exhibits for May	15 5	N. Y. Program Plots	16 3
Boston Solves Publicity Tieups	15 1	Length of Features	16 4-5
<b>DISTRICT MGRS. SESSION</b>			
Whirl of Activity Takes Visitors to End of Session	4 1-2	<b>GENERAL NEWS</b>	
Check Use of Publix Opinion	4 2	Finest Product in History to be Atlantic City Subject	1 1-2
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